

THE  
**ETUDE**  
MUSIC MAGAZINE

Theodore Presser Co.  
Publishers  
Philadelphia, Pa.

MAY 1923

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# THE ETUDE

MAY, 1923

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VOL. XLI, No. 5

## A New ÉTUDE Departure

In every issue of *THE ETUDE* hereafter, for some time to come, there will be expert material dealing with music in the public schools. The public school music teacher and the private music teacher are joining hands all over the country. *THE ETUDE*, always in the van, has secured the services of the brightest writers upon this subject, and all of our readers will find it profitable to keep in touch with what is going on in this vast field.

Half a century ago music had the hardest kind of a battle to get even passing attention in public schools. Then came a period when school boards, often composed of worthy men in business and other occupations, took it upon themselves to become censors upon all matters of educational theory, notwithstanding the fact that they had no practical knowledge whatever of the subject. They called music a "frill" and fought it tooth and nail.

Now the greatest educators of the times demand it as a regular part of the everyday training of the student. In the New York *Times* of March 11th, Dr. Charles W. Eliot, President Emeritus of Harvard, writes: "Teach every child to draw, model, sing or play a musical instrument. Make the training of the senses a prime object every day. What some people call frills and fads in schools and family life, like music and drawing, are really of fundamental importance." In the same issue Dr. George Strayer, Director of Educational Research of the Teachers' College of New York, says: "Music and Fine Arts antedate the three R's. He is a poorly educated man who lacks in appreciation of the beautiful."

Music's immense educational importance is irrefutable. Let all music workers and music teachers keep alive to this new contact through coming *ÉTUDE* articles.

## Our Music Room

If we were building a new home and had fortune's kiss of unlimited means we should see that the Music Room was located in the center of the house interest. Beside it would be the library with living books, and on the other side a room devoted to objects of art. In that music room we should look first of all for an absence of decorations tending to mar the tonal effects. There would be bright windows and places for flowers, chairs, musical instruments, cabinets, one or two stately pictures or busts, and nothing more. One cabinet would be for sheet music, another for musical books, a third for talking machine records and a fourth for the finest player piano rolls. The records and the rolls would be a reference library for interpretation, not merely a means of comfortable entertainment.

No fine Music Room of the future will be complete without such a library. Time was in the earlier days of records that we rebelled against them. Now we own records that we would not part with for a great deal of money. Some of them are the voices of friends who have passed beyond.

Last night Caruso sang to us *Vesti la Giubba*; Evan Williams, *If With All Your Hearts*; and David Bispham, *Danny Deever*. Surely nothing comes nearer Resurrection than this. No sooner had the record started than we saw David Bispham come back in that very room where he had often been and sung *Danny Deever* in person. The wonderful record preserved all of the distinguished personality of our greatest American singer. It is only in such a way that we can appreciate the integrity and the significance of the records of great artists that are now being made. To have a Music Room without them would be like having a library without books.

## Are You Educated?

Here is a test and a good one. Can you answer "Yes" to each of the following questions propounded by a professor in the University of Chicago? We reprint the list from the *Journal of Education*, Dr. Washburn's very live and practical publication. Perhaps this applies to those of us who are representing that music makes us more human.

1. Has education given you sympathy with all good causes and made you espouse them?
2. Has it made you public spirited?
3. Has it made you a brother to the weak?
4. Have you learned how to make friends and keep them?
5. Do you know what it is to be a friend yourself?
6. Can you look an honest man or a pure woman straight in the eye?
7. Do you see anything to love in a little child?
8. Will a lonely dog follow you in the street?
9. Can you be high-minded and happy in the meaner drudgeries of life?
10. Do you think washing dishes and hoeing corn are as compatible with high thinking as piano playing or golf?
11. Are you good for anything to yourself?
12. Can you be happy alone?
13. Can you look out over the world and see anything but dollars and cents?
14. Can you look into a mud puddle by the wayside and see the clear sky?

## Long Distance Pirates

The legitimate use of the postal highways for the transaction of business has been an incalculable boon to our country. It has placed the country man and the small town woman on a purchasing level with the streams of humanity that flow up and down Fifth Avenue, Chestnut Street, State Street and Boylston Street.

Because of the immense commercial and economic importance of high class, legitimate mail order advertising, the government is very careful to prosecute those who violate the law by an abuse of the mails. Every year hundreds of impetuous schemes are stopped, but rarely before some innocent person has been victimized. Possibly the worst offenders have been those who have dealt in fraudulent stock. Next, possibly, come the Fraud Music Publishers. We have hit many of the worst of these through *THE ETUDE* and we know that revelations coming through this paper have put several of them out of business.

Alas, all Fraud is hydra-headed. As soon as one head is scotched another crops up in another part of the country. Surly with these mail-order frauds—these long-distance pirates—eternal vigilance is the only price of Liberty.

We have known of mail-order education, of correspondence schools teaching piano, organ theory and allied subjects that have given unquestioned satisfaction to their patrons who have gone carefully through the courses as indicated. Some of these courses have been prepared by teachers of real renown; and the grading, material and instructions given seem to be of a creditable order. Of course, practically all of the patrons of such courses now know that there is rarely a time when any of the questions they answer are corrected by the celebrities who prepared the course. That does not matter, if the questions are corrected by persons adequate to the task. Everything depends upon the selection of the school. Some of the correspondence schools of music are literally next door to worthless. The material itself is trifling in its value and the questions are answered by

indifferent clerks, often with scarcely more knowledge of the subject than the student. Such schools can not be condemned too severely.

Possibly the worst fraud of this kind that has come to our attention is that of schools teaching voice by mail. When the finest teachers of the voice declare that they cannot determine in advance what the future of a given pupil will be, those outrageous quacks pretend that with their method supplemented by all kinds of "gimmicks" they can guarantee anyone that they will in a short time teach him the art of singing. We have even seen a diploma made out in the name of a person with scarcely any voice at all who was alleged to have graduated from this absurd system. As a matter of fact, the gentleman who received the diploma was a business man who had never even taken a lesson by mail. Such a scheme embodies all the worst features of the fake medical dispenser, the bucket-shop operator and the unscrupulous subscription book agent. Just how such people can operate without falling under the ban of the law which makes it a misdemeanor to obtain money under false pretenses, we cannot understand.

We are very skeptical of all attempts to teach voice by mail. We believe that quite as much can be gained by the purchase of a few good books and the pursuit of a regular course of studies, costing only a few dollars as by one of the so-called voice correspondence courses often costing a great deal of money before the pocket-book of the victim has been milked dry. The main thing in voice teaching is the highly trained auditory intelligence of the teacher. After this comes his ability to sing and illustrate. This in a measure may be substituted by the possession of fine records but the best phonograph on earth can not correct a false note.

We believe firmly in auto-instruction. The ETUDE itself has helped thousands and thousands on their way. We know of thousands who have taught themselves to sing and to play by cultivating their own sense of tonal values through hearing the best singers and players in person or in records and through reading a great many good books and magazines containing self-help articles. What we are fighting is the faker who by some quick proprietary means guarantees to produce equally excellent results for every one whom he inveigles into paying him a fee. THE ETUDE readers have helped us in so many fights for right that we trust they will feel warranted this month in stirring up a little righteous antagonism to the long distance vocal pirates.

### Philadelphia and Non-proprietary Music Credits

The Philadelphia Board of Education has passed legislation permitting the Director of Music, Dr. Enoch Pearson, to inaugurate this month a system of music credits for work done outside of school, in private music study. Dr. Pearson announced this new plan, which is one of the most comprehensive of the kind ever attempted, at a meeting of the Philadelphia Music Teachers' Association in November. In addition to the music credits, there will be unusual courses in music (theory, appreciation, orchestra, etc.) in the High Schools.

According to this plan, the student who studies with a private teacher and desires to continue music during his high school years, announces the fact to the head of the high school. This head, in turn, makes a study plan, including a certain number of hours of music work. He also provides the private teacher outside the school with the proper blanks, so that the teacher can file a report as to the nature of the work done in the study of some instrument during the school year. The pupil is then examined by an impartial committee, consisting of the Director of Music and some specialist in the instrument chosen—some one who has never taught the pupil. If the pupil succeeds in passing the examination, he will receive credits toward promotion or graduation for the work done outside of school in private music study.

The best part of the whole system is that it is fair and square to all. We happen to know that great influences were brought to bear upon certain active Philadelphians, with a view to urging the adoption of proprietary and monopolistic systems or publications. The schemes failed, and Philadelphia,

to its credit, has not been beset by the adoption of any private money-making policies of this kind. The works of any publisher of standing will be recognized. Moreover, any teacher (without any kind of an examination) can present a pupil for examination and for school credits. The teacher, like every professional man of standing the world over, will be judged by the actual results and not by diplomas, degrees or medals. The tree is judged by the fruit and not by the dealers' catalog.

The Editor of THE ETUDE, in his teaching days, lost many a fine pupil at the high school age through the old story: "Ethel is in High School now. She has Algebra, Geometry, Latin, Civics, French, History, Literature, etc., and it is not possible for her to find time for her music outside of school hours." They tell her she will have to spend at least two hours upon her home work and there will be no time for practice. Therefore, this will be her last season."

Scores of talented children are thus cut off from music. The moral effect upon the child is immense. "If music is not worth being credited it must, of course, be far inferior to the things I study in school."

Now, the system introduced in Philadelphia and in some other cities places music upon the proper basis and recognizes it as a serious study, and not something to be ranked with trifling accomplishments. The new idea will do more to place music upon a high level, in all places where it is adopted, than anything we know.

### Work and Song

For years it has been our ambition to publish a comprehensive article upon "Music and Industry." Meanwhile the whole subject was growing every second of the day and night. A comprehensive article within the compass of THE ETUDE's pages would be about as satisfactory as the small boy's essay on the History of the World.

So enormous has been the progress of music in industry that we have cut the Gordian knot by inducing Mr. Virgil J. Grabel, director of the famous band of the Western Electric Co. of Chicago, to cover part of the ground. He has done it in excellent fashion in this issue; but he could have used twenty thousand words more and still have told only part of the story.

The American business man is so firmly convinced to-day that music is an integral part of the life of the worker that he will go to great extremes to see that music is identified with his plant. Furthermore, the Department Store—the chief metropolitan channel for the contact of the great public and the purveyor of necessities and luxuries—has found music an indispensable bond. Marshall Field, in Chicago, Gimbel Brothers, in Strawbridge and Clothier, in New York and Philadelphia, everywhere have become centers of music for millions. Now, country.

THE ETUDE apologizes for the fact that it cannot give adequate space to encompass the movement entirely. However, and from the stimulating letters received from National leaders to the literature upon the subject issued by the National Bureau for the Advancement of Music (105 West 40th St.) New York City.

Surely thousands of our readers will want to use this material to help in organizing music in local industries where none now exists. Mr. Grabel tells just how to go about it.

If you cannot have a large orchestra or a fine band, you Theo. Presser Co. has maintained for years a large choral Society of its employees under the direction of P. W. Orem. This organization has given several oratorio and light operas.

FACTORS used to say "He had talents equal to business and aspired no higher." Every business man ought to realize that music of other personal ideals.





appears in the Clemens household and charms the great humorist with Nancy Lee, which Mark demanded time and again.

Mark Twain apparently, in his middle life, did not develop his musical tastes to any noticeable extent, despite the fact that his daughter was advancing rapidly in that and in a career. In order that his daughter might have all advantages he took her to Vienna where she entered the classes of Leschetzky. The home became the gathering of the musical set of Vienna, but Mark Twain was largely apart from it. Miss Gehlbritsch says:

"My father was always ill at ease among the musical people because they were concerned with a form of art that left him at that time wholly unmoved and sometimes actually uncomfortable. The music that he got out of his association with these people was a great admiration for their memories and the nimbleness of their fingers. He was sure that Leschetzky was the greatest pianist he had ever lived; and he was never hesitant about expressing his amazement that human hands could do what he did, and the human mind remember how to do it."

How sincere the famous humorist was is indicated by the anecdote that when the daughter asked permission of her father and mother to invite Miss Gehlbritsch to dinner, Mark replied, "By all means, provided you don't ask him to play."

#### Mark Twain's Sensitiveness to Sounds

Mr. Clemens was extremely sensitive to sounds and could not bear the ticking of a clock in the house. In fact their home was clockless, save for one that was practically inaudible. His daughter relates:

"My father was particularly sensitive to sounds and the ears would make him suffer and so that he would almost lose control of himself if he could neither get out of the reach of them nor cause them to stop. The ticking of dogs was one of the hardest to endure and I have seen him often almost beside himself by the continuous ticking of a pocket watch."

"On one occasion—I think about the year 1890, a collie belonging to next door neighbors began to bark in the middle of the night. It was in the fall of the year, with a heavy blinding fog, but my father got out of bed and went to the door and saw the garment over his night-dresses, started after that dog."

"He went stumbling down the road after the dog, which of course, kept just ahead of him, barking as loud as it could, but perfectly invisible in the fog, so that he never had time to get back before the animal took to the fields and so was lost beyond all pursuit. How my father escaped serious results from the incident I don't know, for he came home as wet as though he had plunged into a lake, and covered with mud. The run of my silk amulet was the only damage."

#### A Remarkable Change

Gradually, Mark Twain, surrounded by an atmosphere of the best music in contemporary times, and his taste was growing. When he built his house at Redding, Connecticut, he installed a fine organ. He also had a mechanical organ in his house on Fifth Avenue and enjoyed playing high class records. Miss Gehlbritsch continues:

"Decease, Wagner, Beethoven, Chopin, even Brahms, became his daily companions, and he presently grew to love the very songs that I had tried earlier to interest him in without success."

"The experience came to him so late in life, though he never became a beginner of concert halls, and except for one or two of my own recitals I do not think he ever sat through an entire concert of any kind. I am certain that he never heard Mr. Gehlbritsch cough nor me sing with an orchestra."

"And he did reach a point where he was no longer afraid that I would ask Osgood to play as he had warned me that time in Vienna, but would himself insist that my husband go to the piano."

This experience of my father's is one reason why I have such plain pleasure with those who belittle photographs, player-pianos, player-organs or even hand-organs. They can be so successfully used as an avenue of approach to real music that I feel that the handful of them has some dignity about it, abused though they may be."

At the very end Mr. Clemens reached out to music for solace. Among his last words were his request for his daughter to sing to him. She chose *How Gladly Sweet Alford*. It is quoted in the following talking and he sank into peaceful rest, remaining thus until the end.

"The man who disparages music as a luxury and non-essential is doing the nation an injury. There is no better way to express patriotism than through music. Winifred Wilson."

## How Mother Collected Her Bills

By E. O. Whitcomb

Mother had just graduated from a conservatory of music in the East when she married my father. They came West to make their fortune. Mother, to help in this process, gave music lessons.

In the new West, people were not interested in music. It was difficult for mother to secure pupils. In order to gain local prestige, she sang at all of the funerals and played all the wedding marches. She also played the college net organ and led the Baptist choir on Sundays. All of this she did free of charge. Many considered it mother's duty to take charge of the music of the community!

The music pupils were backward. Their parents, critics of mother's methods, demanded that their children play "pieces" rather than scales and studies.

Mother decided to increase her music pupils by taking country children. Tuesdays and Fridays she drove out into the country districts. On each of these days she made a circuit of thirty-six miles. She returned about seven o'clock in the evening, often too tired to eat the supper father had prepared for her.

But the saddest of all mother's troubles was that she was unable to collect many of her bills. Fat, well-to-do farmers would let her give their daughters four or five terms of music lessons without paying a cent. They totally ignored mother's modest little cards with the item in the left hand corner, "\$10 for a term of 20 lessons." Often my father attempted to help mother.

He would speak to these men about "settling up," but he almost always received the answer, "Well, I'll see about it soon." The "soon" rarely was realized. In the end the farmers often substituted five bushels of potatoes (potatoes were then selling for fifty cents a bushel) for a ripe bill. Mother felt that she had settled for the present and did not say anything. But she didn't dare to say anything. These men were strong factors in the community, and she wanted their good will.

It was not until mother was teaching the second generation of the club that she got on a capital job for collecting her bills. One Saturday afternoon she invited to her home a group of her music pupils who had paid their bills and organized a music club which she called the Schumann Club. Officers were elected, small dues (\$1 a year) were voted, and a constitution, which mother had written, was adopted. The officers selected program and social committees.

A rather imposing account of the organization, written by mother, was given to the editor of the town paper. The result was just as mother had anticipated. A crowd of angry parents, wishing to know why John and Mary were not members of the "Schumann Club," visited mother. At each angry inquiry mother would state to her secretary and draw out, say Mary's card, from her little card catalog. "Pardon me," mother would say, "I have received no pay for the last two terms of music lessons I have given Mary. Really, I could not think of having Mary in a rather expensive organization when her music lessons have not been paid for in my last year's time. If the last two terms and the term Mary is now finishing, \$30, you know (here mother would smile at the irate parent), are settled, I shall gladly send in Mary's name to the secretary of the club."

This diplomacy worked fairly well. By the end of the month all of mother's bills, with the exception of about 10 per cent, had been settled.

The Schumann Club flourished. Their Saturday afternoon meetings at our home were delightful. The little program consisted of a short sketch of a composer's life, several anecdotes about him, and several of his easier compositions, which were played by the more advanced students. After the program, mother often had a musical game or a guessing contest. There were always refreshments, and each youngster went home feeling he had had a glorious time.

The principal of the high school asked the club members to give a concert in the school auditorium. They did, and it was a great success.

In the following spring the club sent a young violinist to give a concert in the little town. How the members of the Schumann Club worked! They sold tickets, decorated the barn-like I. O. O. F. Hall, etc. On the evening of the performance the hall was transformed. Club colors, green and white, were draped everywhere; large baskets of wild flowers adorned the front of the small stage, which was covered with a soft rug. All of the rear of the townpeople possessed were massed in the chairs, a small table and mother's upright piano had been placed on the stage. Old Deacon Jones voted the sentiment of all when he said, after contemplating the scene for five minutes, "I'll be gold-darned if it don't look like the Gardens of Elysium."

At the concert the social and program committees "watched." The other members of the club sat in seats of honor in front. The president introduced the violin of Schumann's songs. After the concert Mrs. Woods, visiting violinist and member of the club. Most of the townpeople attended. The next issue of the town with the sentence, "Everyone voted the concert a huge success."

The next fall mother had a new scheme. Knowing how young people do on embassies, she suggested that jewelry club members have a pin. Cuttings of jewel large brought her members were consulted. One of the members finally, it was decided to have a diamond-shaped pin around the neck. It was made with a three eared and a three toothed head.

As a magnet groups the needle so this beautiful pin had happened. All bills were paid.

Father wished mother to quit teaching, but she loved it; besides, she was so intensely that she didn't want to live it too, mother had been so used to take her place. Then, complicity. There were other things she wanted to accomplish. Two years later, when she was receiving \$2 for her work at a funeral—that was, if the people could afford to pay.

Mother has passed on now, but four of her former students, all conservatory graduates, are going on with efforts, they are the old town. Thanks to mother's pioneer The Schumann Club has no trouble collecting their bills any day, and it has done a great deal of good for the mid-century community.

## How Shall We Study

By C. E. Christman

"Act with yourself as if you were your own pupil. Tell yourself what is right to do; make yourself do it; and leave the rest to take care of itself."—Lucas de Haas.

The above indicates that you must be your own teacher, and tell yourself what is right to do. This really is the most sensible way to study; for, if you are not able to know before you do, you never will be able to make anything. This is just the whole trouble with us, trying to do something of which we know nothing, and being actually misled by students in the slightest. I called practice. Most students have not the slightest idea of (1) the laws of their study, (2) the object of it, (3) the meaning of the different signs of expression. When asked about the time spent they all agree the hours of having practiced every day from one to two hours.

Now the way to be your own teacher as well as pupil, means this: (1) Find out how many sharps or flats there are, then indicate these aloud to yourself several times before you start playing. Do this every day. (2) Find out the object of what? (3) Examine it in a study for legato, staccato, and under your meaning. Now if you do this, you now know your own teacher, and if you put in practice what you now know, you become your own pupil also.

In the above words: "You tell yourself what is right to do, and make yourself do it." If you will do this it up you need never look to your teacher; and if you keep on, better still, you are a success—for you have it!





## How Russian Students Work

From an Interview Secured for "The Etude" With the Famous Russian Pianist, Composer, Conductor

SERGEI RACHMANINOFF

(The first section of this interview appeared in the March ETUDE.)

reason to pride himself, I may be permitted to relate the following experience.

To spend a few days of rest at the house of a farmer (it was a good many years ago, in Illinois) I happened to arrive on a day when "darker" was away on a visit. Noticing a nice upright piano and some very badly kept sheet music, I investigated the latter and found among other things the Sonata just mentioned. "Does daughter play this?" I asked.

"O, heavens, yes!" replied the father; "and who in the world was the fiend that invented Sonatas!"

However, by and by, he asked me to play "something nice"—nothing classical, but something that a fellow could understand. I consented; but I made the condition that he should sit by my side, not think of crops or cattle, but let the music pour over him. And then I played the very "Sonata" he had loaned so much. I will confess that occasionally I made my phrasing a triple more plain than strict necessity should have required it, but—need I say it?—I did not overdo matters so as to conflict with the beautiful melodic flow of the first movement. At the end of it I noticed that "Papa" was asleep. I kept my hands on the keys, but he was so tired that he evidently desired to separate too suddenly, for it took quite a little while before he spoke and then he said in a tone vibrating with emotion, "Gee, that was fine! I saw the whole Spring in it, the birds, the flowers, all that sort of thing. I never dreamed of pieces like that." And when I then told him that I had played the very "Sonata" that his daughter had played, he used an expression which even the unmistakable sincerity could not justify my repeating it here.

Now, the daughter could have played the Sonata just as well as I had played it; for it is simple, naïve, and makes no very modest demands upon technique. Why, then, did she not play it as I did? Because I had played it with the purpose of making Papa like it, while she—did not care how it sounded. And, I repeat, it is in this matter that the Russian never does any pieces like these are generated and, alas, perished in. There is a world of difference between "playing the piano" and "making music on the piano." The mere "playing the piano" is something which nobody (except the player) cares for.

## Don'ts for Parents

By Norman H. Harney

Don't be too eager to have your child progress rapidly in his music studies. Remember that the student who is farthest advanced at eight or ten years of age will not necessarily be in the lead at fifteen.

Don't engage a teacher merely because he is a brilliant performer. It may be that of two men or women the less showy player is the better teacher.

Don't forget that, while it is a great mistake to select a teacher because he is cheap, it is just as serious an error to engage one merely because his price is high. It does not follow that he is the best available instructor.

Don't go too hastily in dismissing a new teacher because your son or your daughter has expressed a dislike for him. It may be a temporary antipathy which will wear off in a short time. On the other hand, don't insist on your child studying with a person whom you have developed a permanent dislike for. No matter how capable the teacher may be, he is not the man you want.

Don't speak slightly in your child's presence of the person in whose hands you have placed his musical education. If you have any criticisms to make, it will be not only fairer, but also more effective, to bring them directly to the teacher.

Don't fail to cooperate with the teacher. He needs your help and your child will reap the benefit.

Don't hesitate about giving the teacher a free hand in the training of your child, or girl, or boy. If you have not sufficient confidence in him to do so, it would be better to engage another instructor.

Don't expect the teacher to extend special favors to your boy because you regard him as a little genius. If he has exceptional gifts the teacher will soon discover them and will know how to act.

Don't give your son or your daughter cause to feel that you are too closely and jealously watching his progress. Young people are likely to resent such an attitude. On the other hand, don't show any undue mother's interest in the work your child is doing. A lot of advice, a word of encouragement, a friendly suggestion, a little praise, if judiciously administered, will be helpful and stimulating.

What some one tells me I may forget; what I learn myself, I know. Emerson.

"Do Russians work harder at music than the students of other countries? How can one ever make a comparison that is just? The Slavic race is not historic for its industry. On the other hand it seems to me that the Slavs, at times, are notoriously lazy. They love to dream, to make ideals. They are also very impatient. Americans have far more patience. Music, however, is an immense impelling force, and once the love for music is developed, the Slav forgets that he is working and imitates so much joy in his art that nothing can stop his progress.

Take the astonishing case of Chaliapine, one of the greatest of living Russians. Chaliapine is practically a giant. He heard the famous Russian clown, but all that he knows of music and of the opera and of singing and acting, he picked up from artistic friends by dint of his gigantic genius. Of course, he has worked, but I sincerely believe that he was conscious of, so absorbed has he been in the joy of what he has been doing.

"The greatest art is that which is done unconsciously. Of course, there must be years of grinding labor to produce any great end or reach any high goal. One does not soar to the heights of art like an angel. The work, the climb is there. But the difference is that the great artist usually forgets that he is working, and unconsciously does his love and enthusiasm for what he is doing something else. In fact, the more intense a Russian student has the less he realizes he is working. This is a racial characteristic which will never be eradicated. The more talented seem to work very little.

"It seems strange that something that since the time of Chopin no master has arisen to enrich the literature of the piano in such magnificent manner. With all due respect for Liszt, whose works form such a very important step in the advance of pianistic art, Chopin still remains at the zenith. His entire sense of true color, his gorgeous harmonies and his always pianistic realization of the possibilities of the keyboard, make his works a kind of Bible for the pianists. When you know Chopin you know practically all that can be done in the way of producing pianistic effects of high artistic value.

"Chopin is so 'comfortable' for the hand that students seem to fail to realize that his works should be studied with patience and diligence. Patience, patience, and then more patience, is the great asset of the student who would acquire finished performance. Every note must be learned with the greatest patience and care as Bach. In the great genius of the matter, every note has its significance.

"American audiences seem to be more rational, more clearly appreciative of the substantial and beautiful elements in the art of music than many European audiences at this time. To my mind Europe is suffering

from a kind of a contagious mania for eclecticism, as represented in the work of the ultra-modern composers. Look at the programs that one sees and then listen to what is given the name of music.

"Americans are too matter of fact, too practical to be fooled with such material, just because it is presented as a novelty. Let us have all the new music that the greatest genius of the world can produce; let it be rich and original; but, above all things, let it be based upon the eternal principles of real beauty and not false art.

"However, time inevitably determines, and every musician is conscious of the fact that much that for a time had its vogue as futuristic music has already seen its day and is surely and certainly on its way to the dump heaps of oblivion.

"Would that mother Chopin might arise to bring new pianistic beauties to the world. Notwithstanding all the shouting that is doing during the course of the year, I find my sincerest pleasure in playing Chopin at home, just for his own fingers run through his perfectly modeled passages. Every note seems to be just where it belongs to produce the finest effect, and no one seems to be out of place. There is nothing to add and there is nothing to take away.

"I believe in what might be called indigenous music for the piano; that is, music which the Germans would describe as 'Klaviermusik.' So much has been written for the instrument that it is really astonishing. Brahms is a greatest of Russian composers; yet no one ever plays his music in these days, because it is not 'Klaviermusik' as frequently heard before the concertos of Tchaikovsky! Even with my own concertos I much prefer the three because my second is uncomfortable to play, Grieg, although he could not be classed as a great pianist, had the gift of writing beautifully for the piano and in pure 'Klaviermusik' style. His works are always playable and often extremely beautiful.

"The modern school of composition for the piano have by no means been reached. There is much that be countless explorers who will see glorious vistas as Chopin, and not horrible and gloomy chaos as there was in one of the modern futurists. The element of contrast and shade. Discord emphasizes beauty, but incessant beauty cannot be.

## A Plea for the Can't-plays

By Marguerite Gelbel

A RECENT number of a college paper contained an article decrying the fact that there were no piano players to be had. This, in a college of 3000 students! It is a standing joke at this college, that the fraternities are endeavoring to pledge and receive that prove useful at the piano, most of them not succeeding in obtaining one.

A number of the more obvious reasons are suggested in connection with this dearth of musical men. "Lack of instruments, player-pianos, victrolas, and a growing disinclination among the youth of the country to practice," are given as the probable contributing causes of the shortage.

Right! The method of teaching and receiving is at first sight. There are too many short cuts to make it appear worth while to spend years practicing on the piano, so that at the end of that time, a person may be able to play.

Since most people really do enjoy playing the piano, or trying to, there must be something wrong with the present method of teaching and receiving music. Doesn't it seem only fair to blame something besides the individual, for a change? Especially when there are so many millions of him? Or are the people all wrong, and the system all right?

Because of who (or which) is to blame, the difficulty of going to result in the extinction of the species known as "piano," if something isn't done about it soon. And with all the musical men we have, teachers, professors, and technical men, it is ridiculous that something hasn't been worked out. Unfortunately the ones who

could do it, are the ones who do not see the necessity. Since a great many very intelligent people fail to negotiate the intricate coordination requisite for an accurate rendering of the written sheet of music, some difficulty—impossibility in some cases—of memorizing the music strengthens the case for a new system.

Can anyone give a sound reason why the notes on the page, the lines and spaces, should not bear some faint red ink looking just like every other white key, and every black key doing the same by its fellow negroes? Why not have five lines on the keys, each key bearing its own against label? Or, is there a Federal law that without a label a piano key so that one may recognize it that are used in both treble and bass, that the few middle notes matter to have both "versions" appear, that is a simple several times as deep as the staff.

The first step in learning to play is to discover the relationship between the printed note and the piano key. By achieving more time and attention could be given to suggestion can be enlarged and improved upon.

More music, more players, more piano, and more power to all three!!!

# Why Do Not More Men Take Up Music?

Some Thoughts on the Feminization of Music, Yesterday and To-day

By HAROLD RANDOLPH

Director of the Peabody Conservatory

(Editor's Note: The following article, by a distinguished American educator, was first presented at an address at the Convention of the Music Teachers' National Association in New York last December.)

## Music Originally a Man's Job

What has brought about the present day feminization of music—especially in this country? It is no new thing, of course, nor is it confined to the United States; but it is not to be found to anything like the same extent in other countries, and certainly was not so in pre-American times. In the early days of "the glory which was Greece" music was distinctly a man's job; and later, when the Christian Church took it over and it became for so many centuries the almost exclusive property of the monks and priests, it is to be presumed at least that they did not share its custodianship with the women.

All Honor to the Ladies. How has it come about, then, that in present day America eighty-five per cent of the music students are girls; seventy-five per cent (at least) of the concert audiences are women; and even the promoting and managing of musical enterprises is getting more and more into their hands? All honor to them for it, be it said, for, without them and their Music Clubs our country would be a hundred years more behind hand than it is and many a fine artist might have starved to death while waiting for the men to awaken to a realization of the meaning of his existence.

## The Vanished Frontier

The most immediate and plausible explanation of the situation would seem to point to our comparatively recent emergence from the pioneer stage, when our men were too immediately concerned in the stern tasks of clearing the forests, planting the ground and fighting the Indians to find time for the gentler things of life. But this explanation cannot be seriously entertained for we have in reality progressed so far beyond these conditions as to have practically lost the memory of them. There are now no frontiers, no wildernesses no "wild West"—no Indians left in this country. We have traveled some one thousand miles last summer and cannot recall having covered twenty-five of these miles consecutively without passing—even in Arizona, New Mexico or Saskatchewan—prosperous looking settlements with comfortable houses and large, often truly imposing, school houses. Why, then, having apparently succeeded to so great an extent in subduing the hostile forces of nature and in securing for ourselves the leisure and money to enable us to turn our thoughts seriously to the great problems of education, the purpose of which is actually to teach us how to live—do the men continue to look askance at music, or at best turn it over to the women? Can they any longer deny, as an abstruse proposition, that music is one of the most potent of all agencies in unbuilding human morale. From the point of view of peace and of war? It is, in fact, a greater help to us in this difficult business of living than any other single feature of our education.

## War and Music

My heart best high with satisfaction and hope for the future when in the late war it was proven beyond peradventure that music was no less a vital necessity to the soldiers in training and at the front than to those left behind. Now, I said, we shall hear no more of the masculine jeers at music. Even the most ignorant and prejudiced must now recognize the facts, however little they may understand the inner psychology of them. But alas! how superficial is the ingenuous look by even so titanic an upstart as that through which we have just passed, in the face are still passing! Instead of taking eagerly to our hearts the lessons which seemed at the time to be burnt into our very souls, we now become impatient and impatiently prevail (if called upon to do so) in abstruseness of anything beyond our immediate and material desires.

Plato, in his "Republic," when discussing the "guardians of the State" (whose functions, by the by, were by no means merely those of the soldier or police, but included a political and moral guardianship as well), says: "The men whose natural gifts seem to me to suit him a perfect guardian of the state will be philosophical, high-spirited, swift-footed and strong." Later he

quotes Socrates as saying: "What then is the education (of these guardians) to be? Perhaps we could hardly find a better than that which the experience of the past has discovered, which consists, I believe, in gymnastics for the body and music for the mind. Shall we not then begin our course of education with music rather than with gymnastics?"

I cannot recall that anyone throughout this dialogue ever referred to women except in her capacity as wife and mother. Certainly they are not mentioned in any way in connection with music.

Let us now contrast this attitude with that of to-day.

## A Ridiculous Attitude

We have in the boys' Chorus at our conservatory a youngster who, when awarded upon one occasion a leather music roll as a prize, declined to receive it, explaining with some embarrassment that he preferred carrying his music wrapped in newspaper so other boys could not know what it was. Another, this time a piano pupil, always makes it a point when he practices in broad daylight to pull down the shades, close the shutters and turn on the lights so other boys who might be passing will not discover him in so humiliating an occupation as playing the piano! To be sure there are no such chain-bound slaves to convention as the small boys—but, be it clearly understood, to their own conventions, for they are not only indifferent to but apparently entirely unconscious of the existence of any of ours.

Now has this convention that it is somehow "lissy" to be concerned with music arisen amongst them? Is it because the large majority of them do not study it? This might of itself be enough for them, for to be set apart from his fellows—even through virtue—is often the cause of keen suffering to one of these—crisantes of ourselves! To be sure they do occasionally see a "sawmish" darling" studying music; but don't they see a dozen such studying arithmetic or geography? Furthermore, if they are in reality so set upon maintaining a flamboyant virility, why in the name of all that is mysterious do they so frequently elect to study the violin, the most truly feminine of all instruments? Yet it is in this branch alone that the males outnumber the females in all music schools. Wouldn't one imagine that they would turn rather to the cello, the trombone or the bassoon—or even the piano—upon which

they could blast forth a few "Ho Man" bass notes? It might be argued that commercial considerations have something to do with this predilection for the violin; for a good violinist can always be sure of a good livelihood. But so can a good cellist, if only his consideration has any very great weight with them; and a larger number would take up the study of the Horn or Oboe for real proficiency on either would be as good as government bonds safely stowed away in the bank.

Well! Be the obscure, hard workings of the boy's mind what they may, the boy is fatter to the boy. If he gets firmly fixed in his head in the impressionable years that music is a girl's job, he will, when married, send his womanfolk to the concert and go himself to the Variety Shows and prize fights. Furthermore, he will continue to cherish none too carefully concealed contempt for the musician. I was much interested and not a little amused the other day, in a conversation with a business man when, after assuring me with an emphasis which I could not but thank him in a note of pride, that he knew nothing whatever of music, he added, as though out of consideration for my own infirmity, "But my father was very fond of music and could sing and even play the piano a little, and he was a regular fellow too—real man."

## Music and Frauds

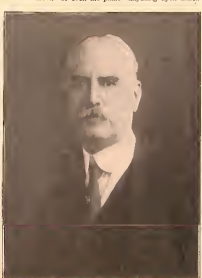
I asked a young girl lately why her brother, who had a charming voice, was not studying. He replied promptly, "He says he can't stand associating with the fellows whom he sees studying music." This was a bit of a staggerer, for I could not deny that there are, here and there, some pretty sorry specimens among us. But I would undertake to match them among the painters, writers, actors—or for that matter the doctors, lawyers, merchants, chiefs. On the other hand, in what walks of life would he find better specimens of masculinity than Baden-Powell, Kipling, Kreidler or Chaffin, to mention quite at random a few who are especially in the public eye these days?

We do not wish, certainly, to deny the fact that music is distinctly a refining influence. For so is art, for so are good books, religion and civilized social intercourse. Surely we have progressed far enough from the stone age to desire these things. The real question, therefore, is whether or not it is too refining—whether it may not tend to make us "soft." Here appears the one little weak spot in our defense. I do not admit for a single moment that it should or need be so; but I cannot deny as strenuously as I would like, that in some cases the pre-eminence of feminization of music does occasionally have that effect. Even the ancient Greeks recognized that this "softening" influence was a thing to be guarded against; for they very explicitly discouraged the too constant indulgence in the Lyric Mode, on the plea that it tended to breed effeminacy and recommended rather the Doric and Phrygian Modes as better calculated to produce manly and self-reliant men. (Still nothing about the women, you see.) The Lyric Mode, as you remember, is merely our major scale.

It is a self-evident proposition that the musician must necessarily cultivate his wit, that they must be further developed so that in a sense it is his business to exploit them—to wear his heart upon his sleeve, as it were—but is it not because the women have required it of us that we have come to gush and sentimentalize to the extent we now do? I am aware that in this company I am taking my bit in my hands to venture upon such an opinion but I am going to make so bold all the same as to say that I believe the male has naturally a finer sense of rhythm and proportion than his mate, that the architectural aspect of his nature, as well as the fineness and soundness of its texture make a stronger appeal to him than in her. Dare I say that the intellectual feature is more important to him than to her?

## The Man's Composers

The men's composers are Bach, Beethoven and Brahms; but, although many women not only fully understand but also adequately and even nobly inter-



MR. HAROLD RANDOLPH

pret all three, I do not think I am going too far when I say that probably ninety per cent of them prefer Chopin to any or all composers. Hence forbid that I should seem to wish to detract one iota from the tremendous debt which music in general and the piano in particular owes to this composer—probably the most poetic single figure who has ever appeared in any art—and if we owe to him the influence and inspiration of the women let us go down on our knees and thank them for him. And if we are to be just, we men would be likely to agree, that for a steady diet, he would for us be likely to prove a life clover.

Please, however, let me not be suspected of undervaluing the importance of the rôle played by the woman in emphasizing the more emotional aspects of music. Who knows but that the men if left to themselves again would repeat the absurdities of which they were guilty in the age just preceding Palestrina, when they carried the intricacies of canonical writing to such a point that their compositions were little better than problems in mathematics. There was intellect for you, unrelieved by either sentiment or emotion.

What I am trying in my fumbling way to say is that the man and the woman has, each, something indispensable to contribute towards music—as to pretty much everything in life. Without meaning to imply that either would not be a thoroughly capable of producing alone a single finished structure, it is possible to dream of and even to look forward to a time when in the art as a whole, the masculine love of the well proportioned, strongly knit framework will probably counterbalance the feminine love of color and ornament and both could join upon equal terms in expressing the emotions peculiar to each. Certain it is, that no beloved art will never stand squarely on both feet until the man contributes his full share to its development.

Now, to descend from glittering generalities to the concrete, what are we going to do about it?

I have certainly no easy solution to offer, in fact no suggestion to make, unless it be to propose that we tackle as we must most of the problems which confront the human race, by beginning at the beginning and taking hold of the child almost as soon as he is out of the cradle.

#### Music in Boys' Schools

By way of a starter, then, let us insist that any boys' school which puts forth any reasonable claims to being properly equipped shall make some provision for music in its curriculum. At present the large majority of such schools give no credits for it, make no allowance for it in laying out the daily schedule of recitation, study and recreation, and make no provision in the way of rooms and pianos for practice. In fact many have no teachers of music, either in residence or within reach. Is it any wonder then, that the average boy comes to look upon it as altogether a side issue, a frill suitable only for girls; or worse still, that those with a real love and genuine aptitude for it must at a very early age choose between music and a general education?

I gladly admit that for most purposes of child education a woman is far better than a man; but in a case like this, where a blind and deep-rooted prejudice is to be overcome, merit not ocular demonstration be useful? Example rather than precept? So far as I know, the early training in music in our public schools is exclusively entrusted to women up to and very frequently beyond the High School grades. Might it not have a wholesome influence if at this most impressionable age the boys could receive their first associations with music through a man—and a real man at that, one who could set them in the only way that the average boy can understand, that is, by illustration, that music is as much a man's job as a woman's, and who could make them realize the part which it may legitimately play in a true man's life, be he an artist or a bricklayer.

I do not for a moment underestimate the practical difficulties in the way of so radical a change, but I do emphatically insist that music in our schools—as immense as are the strides that have been made in the handling of it in recent years—is still in its infancy and many more difficult problems than I do must be solved before we reach the final goal. Who knows but that this goal may turn out to be the one towards which Socrates pointed, namely, that in educating our "guardians"—which now means every one of us—"we cannot do better than begin with gymnastics for the body and music for the mind."

Is the hearts of those who learn to perform music there grows up a certain affectionate intimacy which can never come to the listener.—H. L. MORGAN.

## A Musical History Intelligence Test Questions On the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETUDE will present during coming months a series of questions similar to the following. They may be used by the student for a home study quiz. They may be used by the teacher for a "musical spelling bee" class exercise, or they may be used to quiz a student from the last school session to give a correct answer and to see which

one stands up bravest under a fire of questions. Or they may be used by the printer himself, with the qualified help, for a special exercise in a club. The answers to this set of questions will appear in THE ETUDE for next month.—Editor of THE ETUDE.]

### Series No. 1.

- 1—What naturalized American composer was born in Alsace?
- 2—Which American composer wrote the oratorio "Job?"
- 3—Name a famous Italian composer descended from five generations of musicians.
- 4—What composer was born in Broadheath, England, in 1857?
- 5—Who is one of the great Polish composers of the present time?
- 6—Who composed *Carmina*?
- 7—What American composer of note was born in Salem, Mass.?
- 8—Who composed the very famous *Elegy*?
- 9—Who composed *The Rosary*?
- 10—What American composer wrote a symphonic poem, *Heard and Heard*?
- 11—Who composed *Our American Christian Soldiers*?
- 12—Who wrote the *Bine Danube Waltzes*?
- 13—What celebrated violin maker was born in Cremona in 1650?
- 14—What composer studied with Michael Haydn, Joseph Haydn's brother?
- 15—What composer was born in Roncole, Italy, in 1813?
- 16—Who found his musical vocation in a monastery in Assisi?
- 17—What composer was a Knight of the Order of Malta?
- 18—Who composed the *Ocean symphony*?
- 19—Who composed the opera *Il diluvio*?

- 20—Who composed the incidental music to *Enoch Arden*?
- 21—What famous violinist was born in Genoa in 1744?
- 22—Who composed some great Hungarian Rhapsodies?
- 23—Who composed the opera *Faust*?
- 24—Who is the leader of the modern French School of Music?
- 25—What composer appeared as a performer on musical glasses?
- 26—What composer wrote 67 operas?
- 27—What composer is buried in the Pantheon?
- 28—Who wrote the famous *Graube of Parnassus*?
- 29—Who was one of the greatest in the Russian school?
- 30—Who composed the *New World Symphony*?
- 31—What composer was born in Bergen, Norway, in 1843?
- 32—What musician, when his success was assured, retired from public appearance and studied Bach for two years?
- 33—Who wrote *Lolupina*?
- 34—Who was the greatest Polish composer?
- 35—Who composed the *Albanus for the Young*?
- 36—Who composed the oratorio *Elishe*?
- 37—Who composed *The Unfinished Symphony*?
- 38—Who was born in Bonn in 1770?
- 39—What noted composer made a concert tour at the age of six?
- 40—Who composed the *Toy Symphony*?
- 41—Who composed the *Harmoonious Blacksmith*?
- 42—Who is called "The Bread of Musicians"?

## Primary Methods in Music

By Alice E. Courtenance

When children from five to seven years old, technique in music, in its fullest sense, means nothing. To discover new things, to be amused is all that their undeveloped brains can grasp.

This method has been used with good success and results. Have them study the keyboard; designate the two different groups of black keys as the "Two" tenement and the "Three" tenement houses.

"C" is the back doorstep of the "Two" tenement house.

"F" is the front doorstep of the "Two" tenement house.

"E" is the back doorstep of the "Three" tenement house.

"B" is the front doorstep of the "Three" tenement house.

Teach the seven keys to represent different things as follows:

"C" stands for "Cat."

"B" stands for "Boy."

"A" stands for "Apple."

"G" stands for "Girl."  
"F" stands for "Fish."  
"E" stands for "Egg."  
"D" stands for "Dog."  
Ask the pupils to find their home piano as many "Cats," "Dogs," or "Apples," as they can, and the following:

Apples—8.

Boys—8.

Cats—8.

Dogs—7.

Eggs—7.

Fish—7.

Girls—7.

Specify that the "Dog" lives in the "Two" tenement house, and that the "Girl" and the "Apples" are in the "Three" tenement house.

Five finger exercises, and the different positions of necessary for the first lessons.

## The Trick of Confidence

By Albert C. Lussane

One of my brightest pupils once said to me, "Why do I have to spend so much time in such very slow practice?" Of course, every teacher knows that slow practice produces marvelous results; but the matter of explaining the "why" to the juvenile interpretation-point is another matter. Finally I used this metaphor, which seemed to make such a deep upon the child mind that I want to pass it along to other teachers.

Every youngster has an admiration for a tight-rope walker, possibly gained from trying to walk barefooted. I told my pupil if he could walk a rope. Then I told him Blondie walked a wire across Niagara. By this time his eyes and ears were open wide. Next I

asked if he could walk along a straight string stretched upon the floor. Of course he could. Well, could he raise one inch from the floor, would he be afraid to walk it? No. If he could walk it safely at one foot without any very great danger, so at one foot so on. Why? Just because of confidence. When you are certain you can do a thing, the height does not matter. Just as with music, as the height does not matter when playing slowly, you will gradually get over very rapid tempo. Most of the time pianists I know practice regularly at a slow tempo, just to get confident.

# On the Perfecting of the Fourth and Fifth Fingers

By LeROY B. CAMPBELL

AFTER a talk on piano technique which I gave last week before a group of teachers in Peking, at a missionary school, one of the teachers asked, "How would I correct the common trouble of weakness and lack of control of the fourth and fifth fingers?"

The problem is one which is continually met by every teacher of piano not only in China, but also in every other country. In passing, it might be interesting to note that, owing to the many fine things which the Chinese do with their hands, together with the mental background developed in their system of education in learning the classics of Confucius, they are very clever in acquiring technical dexterity, although slow in powers of expression.

However clever they may be in securing technique, the problem of the fourth and fifth digits is an ever-present obstacle with them. I had given this problem no little investigation during over twenty-five years of study and teaching, so my answer seemed to make a decided impression on the teachers. I wondered if it might not be of some use to other teachers, so as will follow the South China Sea on the good ship "President Pierce" I am putting my answer to this technical problem into writing.

## The Real Problem

The usual manner of attacking this problem has been by use of copious doses of exercises found in or out of books for developing the fourth and fifth fingers. Many of these exercises are fundamentally sound, and are well related to the struggling student; but for the most part they work largely on the effect instead of the cause, for in nearly every case it is not simply the fourth and fifth fingers which are weak and awkward, but the fingers which supinate the outer side of the arm. Therefore, exercises upon which the student works for hours, with only his fourth and fifth fingers, are simply an attempt to develop something fine and graceful upon the extreme end of two feet of awkward arm. In a word, it would be like trying to teach a baby to walk by first giving him a series of exercises for his toes.

It must be perfectly evident that this outer side, or supinating power of the arm, is very weak, movable and awkward. Why? Simply because the arm is constantly in use in daily activities whereas developed and clever; while the muscle seldom employed does not develop or become graceful. The daily activities of the myo-gel or bony contraction and life of finger control. The arm; hence its weakness and lack of finger control.

It must be clear, then, that no amount of purely fourth and fifth finger exercises will ever bring the desired perfection. Such a plan is quite analogous to one of my fountain pens which a man would admire very much, since it never works. No end of polishing and perfecting of the pen point will avail anything, since the construction further lack in the pen is the real source of trouble; and, until this part is perfected, the pen will still remain a thing and obstructive. The weak association of bones. Immediately the pen in the barrel part, where the real weakness exists, and the gold pen point can easily be adjusted to its function. What are we to do, therefore, to remedy our fourth and fifth finger weakness? Why, same thing as to this fountain pen: add of the arm certain effective exercises until its turning muscle (supinators) not only become toned up, but also graceful.

## The Full Contraction Exercise

The best manner of exercise is the one explained by MacDonal Smith, the London specialist on muscular tension. (Note: I do not stress the idea of great strength; simply toning up the unused muscle being more desirable than undue strength.) This exercise is known as the full-contraction exercise, and is simply to make a complete contraction as possible, in order to bring a flow of rich blood all over the muscle in question. A large number of half-contractions are only half an effective, since tension up a muscle arm, usually, is not reaching of nutrient to the muscle. If the nutrient reaches half the muscle, as in half-contractions, then the result is half effective. But with the full-contraction the nutrient from the artery is spread all over the muscle, and is therefore fully effective.

**First Exercise:** Extend the arm (use one arm at a time) straight out, at the side, from the shoulder, palm of the hand upward. Close the hand firmly and by means of the flexor muscle (havers), bend the arm until the hand touches the shoulder. With the arm thus contracted, turn the whole arm at the shoulder until the hand comes

under the shoulder-joint. Make the turn with full contraction energy and briskly. Next bring it back until the elbow is at once more on top of the shoulder. Thus the winding and unwinding muscles (or muscles which turn the arm at the shoulder) have each in turn been contracted fully; the blood has been squeezed completely out of each set of muscles, and each set has also been refilled with fresh blood charged with nutriment. Six of these turns downward and six upward, two or three times a day, are a plenty. If this exercise was only a half-contraction, many more turns would be needed, and even then the nutriment would not be spread thoroughly over the muscle; but with the full-contraction a few turns are sufficient.

**Second Exercise:** Raise both arms shoulder high and bring the palms together directly under the chin, with the right-hand palm over or pressing upon the left. Now, with the arms and hands in this position, turn the forearms quickly, so that the left palm which was lowest, becomes highest. Turn the forearms thus six times, each time clapping the palms sharply as the turn is made. Keep the palms closely under the chin in order that the contraction of these turning muscles may be as complete as possible.

**Third Exercise:** Extend both arms in front of the body, about shoulder high. Close the hand, palm up. Turn vigorously the whole arm and hand mechanism as far around in a twisting movement as is possible; i. e., the palms will be turned so that the outer side of the arm is now in front, and then the other six times. Turn the arm one position to one of the other six times, always briskly.

These three exercises have brought full-contractions to all the turning muscles of the arm to an extent not experienced by most of us, and the result is, without a glow is felt; the blood has fed new areas of muscle; the nerves have had a bath and the whole mechanism has been quenched into a new life. Do these exercises for a few months and the weak fluids in your chain will be made strong. Only a few moments are consumed, perhaps only two or three minutes three times a day (see just before retiring is recommended); but a real control will come which puts new life and hopes into any student's life.

## Grace, Ease and Effective Attack

**Fourth Exercise:** This exercise is not so much for contraction, but to acquire grace, ease and effective attack. Place the thumb of the right hand at the base of the thumb of the upturned left hand. Turn the little finger side of the right hand upward, and from this position give the hand a snappy twist, causing the right hand to snap sharply the upturned left hand. Next, in the same manner, cause the left hand to slap the right hand. Try to make the turning motion as gracefully as possible and at the same time cause a ringing clap of the one hand upon the other.

In order to apply the newly acquired power and grace to playing, such exercises as require the rotary motion, also a few exercises, each hand alone, after the following models:



Balance the arm lightly with the thumb over the key (C) not held down. Then with an easy turning motion slap the key (G), allowing the slapping or supinating muscle to relax instantly, the hand bounding up on the rebounding key. Try (F) in the same manner.

Exercise 2 may be practiced for some time.

## Ex. 2



If (a) and (b) of Exercise 1 have been carefully worked, letting the arm rest on one side of the hand, Exercise 2 will go with no tag-of-war interference of turning muscles. If the upper side of the forearm becomes tired, it is a sure sign that one set of muscles is pulling against the other, which means more careful practice of the first "Active" and "Passive" in Exercise 1. Exercise 3 furnishes just more practice for the muscles in question.

## Ex. 3



Exercises 1, 2 and 3 should, of course, be done by each hand alone and in various octaves. It is a great mistake to practice continually in the middle octave of the piano.

With a few weeks of the practice here set forth the student naturally gains in muscular control and grace; he perfects a firm position for his hand, and therefore his fourth and fifth fingers; his playing hand on the little-finger side, which felt so awkward, unstable and trembling, now feels steady, comfortable and graceful. He is now ready to use special exercises for the fourth and fifth fingers, with a possibility of quick return for time spent. There are quite a number of good books of special exercises for these weaker fingers.

It is no great task to develop these fingers to a high degree of excellence, provided the student has the foundation upon which to build. It might be well to call the student's attention to the fact that these weaker fingers, situated, as they are, on the outside of the hand, are more often, in playing, used as props with rotary motion as power. The fourth and fifth of the right hand are used in isolated finger touches, but as a rule in delicate tones. The fourth and fifth of the left hand are seldom used in isolated finger touches. Therefore, in order to convey a proper sensation to the brain for practical purposes, the practice for the fourth and fifth fingers should not be an isolated hit, strong stroke deep into the key, but, on the contrary, a delicate, agile and nimble stroke for suppleness, with special reference to quick release of the flexor muscle the instant tone is made. It does not say to yet hours of practice on a physical act, the resultant sensation of which is quite different than the one to be used in real playing.

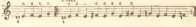
## Awakening Special Muscles

One more very important consideration relative to these fourth and fifth finger exercises. The real look of an exercise simple offers material where one plays in the middle octave with simply up and down motions. This is all right as far as it goes; but the greatest difficulty, as well as practical use, for these fingers is not in up and down motions, but in the spacing movements (additive or lateral motions). Again, these lateral or spacing muscles are quite dead and need some special awakening or toning up. Their spacing movements are very exacting. For example, there are seven different spacings required for playing the thirds. When one stops to think of all the various spacings needed it soon becomes apparent that special attention should be given to this matter. Therefore, before bringing this article to a close, may I suggest a few simple exercises as patterns relative to this part of practice 2.

In the first place, it would be well to stretch the web between the fingers, especially between the fourth and fifth, and third and fourth. This can be done by crooking the fingers and pulling apart between the fingers which it is desired to stretch, or by spreading the distal fingers by forcing them gently apart by use of any square piece of furniture or square corner.

This spreading or stretching by means of some outside force should always be followed by spacing of the fingers under their own power, since in real playing they must thus function. The following simple exercise will offer a suggestion of the type of study needed in this work:

## Ex. 4



Place the fourth finger over the key (D), not held down, then tap lightly E and move over to F, and so on, making always brief, decisive taps and moves. For the left hand the index finger should be grouped so that it is in the opposite direction to the one represented here.

Occasionally, when the little finger is reaching out from the fourth finger as far as it can, it will be well to hold it out with the thumb and index, with the other side it is pressed toward the fourth finger. This causes a fine resistance exercise which tones up the extensor or abductor muscle of the finger in question.







MUSIC as a necessary adjunct to military life in affording beautiful recreation, in arousing patriotic impulse and in maintaining good morale, has been recognized by all great military leaders since the time of the fall of Jericho. It is a historic fact that it was the inspiration of the little Parisian drummer boy, rather than the generalship of the great Napoleon, that changed utter rout in victorious advance at Lodi. During the World War there was more music in the camps of the American army than at any time previously; and its great value as an aid in molding the great human mass into a well drilled and victorious army was recognized by all military authorities.

Since the time of the building of the walls of Athens, when musicians were assigned to play for the builders that the work might be speeded up, music has been found to be no less effective as an aid in industry.

#### Hans Sachs' Apprentices

In the time of the noble Hans Sachs, apprentices were taught to sing while at their labors; and music in industry has advanced to the point where it is not uncommon to find an audience of several thousand workers listening to a nighttime hand concert, participating in a sing, or listening to a pretentious evening choral concert given by their associates. Several companies have, at considerable expense, organized Sousa's Band to give free concerts this general infusion of music into industrial life.

Time was when all manufacturing was an individual, by-hand process, when the worker's stamp of individuality was placed upon his product; but, through inventive genius, manufacturing processes advanced that they have become almost entirely mechanical. The human factor has been largely eliminated, the worker becoming merely a part of the machine—intelligible being largely removed from the job. He is henceforward to complete but one small operation—usually required to complete but one small operation—being required for the completion of a telephone, automobile, washing machine, or typewriter. Something is urgently needed to counteract this grinding, enervating monotony of the work. It is in discussing this matter with the employment manager of one of the largest plants, I was told that many excellent machine operators were lost because they just seemed to "go to pieces" under the strain of their work and had to quit to go insane. He recognized that something was needed to take the mind of the worker off the mechanical part of his task—something to keep his mind in a state of activity. He agreed also that nothing could serve that purpose more effectively than good music.

#### More Music, More Work

It is a generally recognized fact that a man can perform a greater amount of labor and with less physical depletion when listening to music, when whistling, singing, humming or merely recalling music he has heard. If the worker has a grasp of it he is worried over some personal matter or if he has a case of mental or physical indigestion, he can forget these under the stimulus of a rousing band concert or "sing" and return to work with a song in his heart.

The question the employer will ask is, "Will it pay me to maintain a band and provide concerts and sing for my employees?" We maintain that it most positively does and will offer convincing proof to substantiate our position.

A normal man does not work merely to earn money, but to produce some necessary product. You and I take pride in what we produce—we feel that we are serving a purpose in the world; and while the worker has a feeling of pride in the company by which he is employed his work will not reach the high standard it might attain under favorable conditions. The company securing the greatest degree of company loyalty and good will among its employees will secure the maximum of production and have the least labor turnover and labor unrest. Not even athletics, games, libraries and other similar activities can prove so effective in creating these beautiful conditions as music. Music goes deeper and has a more universal appeal. Any other welfare activity will interest only a portion of the employee personnel. Good music will pro-



THOUSANDS ENJOYING NOON MUSIC AT THE WESTERN ELECTRIC PLANT

## How American Industries are Utilizing Music

Hundreds of Bands and Choruses and Community Singing Groups are Bringing Music to Millions of Workers

Written Expressly for THE ETUDE by the Well-known Conductor,  
VIRGIL J. GRABEL,

Formerly Director of the American Legion Band, the Great Lakes Naval Reserve Band, (St. Louis Section During the War), and now in Charge of the Musical Interests of the Western Electric Company

vide a spiritual, mental and physical stimulant—no other agent will do so.

The cost of maintaining an efficient music department will be more than balanced by the consequent increase in company loyalty, the increase in production and the decrease in labor dissatisfaction.

Charles M. Schwab recently said, in discussing the importance of music in industry, "One of the first questions we ask when we take over a new plant is, 'How can we arrange to provide some good music and healthful recreation for our employees?' We have found that

the giving of monthly concerts and sings for our workers greatly increases their interest in the company and in their work. It increases their general efficiency to such an appreciable extent that we have found it to be a wise investment."

The Bethlehem Steel Company, at Bethlehem, Pennsylvania, has a splendid concert band of eighty pieces and has provided for its use a spacious club house with rehearsal room, library, reading room and gymnasium. It also has musical organizations in all its other plants.

The American Steel and Wire Company has musical organizations in all of its thirty-seven plants. Mr. Frank E. Morton, an official of the company, told the writer that they had found by actual investigation that a worker, after hearing a noon concert, would so far forget the monotony of his work that he would unconsciously increase his production by from 10 to 20 per cent. To quote C. S. Marshall, superintendent of three of their plants in Worcester, Massachusetts:

"The men have become keenly interested in their bands, orchestras and choral societies, which have become important factors in developing them as efficient workmen. Last year they were anxious to join the steel strike and men who came to Worcester to call them on were given twenty-four hours to leave town.

#### Increased Happiness: Greater Output

"The result in increased happiness and greater output is remarkable. The movement for music came from the workers themselves. They now have their own anthems and prelude numbers, and the music schools of Worcester are training to capacity with the children of the employees of the mills. Several public concerts have been given during the past season and plans are under way to form a symphony orchestra.

"There are about six thousand employed in these mills, and since this musical development there has been a great decrease in labor turnover and a much reduced percentage of absences. As a result, both welfare workers and managers are happy over the success of the movement."

The Anglo-Canadian Leather Company, of Huntsville, Ontario, maintains what is probably the finest industrial concert band in existence. This band numbers sixty-five players and has the complete instrumentation of the best concert bands. It has been the feature musical attraction at the National Canadian Exhibition (Toronto) and is the pride of Herbert L. Clarke, conductor, and Mrs. Charles O. Shaw, the company's general manager.

The American Rolling Mills Company, of Middletown, Ohio, has a band of sixty and an orchestra of seventy under the direction of Mr. Frank Simon, famous concert soloist.

Other companies maintaining good bands are the Simmons Red Company, Kenosha, Wisconsin (George Green, director); Ros Motor Car Company, Lansing, Michigan (Carl Dewey, director); Pennsylvania Railroad, Tyrore, Pennsylvania (J. P. Pottinger, director); Dutton Mines, Bate, Missouri (one of the oldest and best-known industrial bands in America, with S. H. Treloar, director); General Electric Company, Ft. Wayne, Indiana (J. L. Verweire, director); Shredded Wheat Company, Niagara Falls; Ford Motor Company, Detroit; Fairbanks-Morse Company, Chicago; Wisconsin (J. L. Hudson Mercantile Company, Detroit (Earl Van Amburgh, director); Philadelphia Rapid Transit Company (a hundred piece band); Corona Typewriter Company, Groton, New York; Sinsheimer Motor Car Company (band at South Bend plant and band and large orchestra at Detroit plant); Western Electric Company, Chicago (V. J. Grabel, director); Armour Packing Company, Ft. Worth; National Lamp Works, Cleveland; Chevrolet Motor Company, Flint, Michigan; American Steel and Wire Company, Birmingham, Alabama; Thomas Edison Company, Orange, New Jersey; Newberry Cotton Mills, Newberry, South Carolina; Viscose Company, Roanoke, Virginia; Douglas Shoe Company, Brockton, Massachusetts.

These are but a few of the more than five hundred such bands in America, and such organizations are much more common in Europe. The "Black Dyke" and "Bosnia of the Barn" are two famous English brass bands con-



VIRGIL J. GRABEL

posed of miners, which have given extensive concert tours in America and Europe. The writer has seen, in Manila, a well-equipped and well-trained seventy piece band composed of employees from a local cigar factory.

By including letter carriers, firemen's, policemen's and similar bands, the number of employee bands in the United States with probably much more in other countries, bands range in membership from eighteen to seventy-five, with an average of more than thirty—meaning that there are approximately thirty thousand players so employed. The value of the equipment of these bands would approximate \$350,000. By including pianos and phonographs used for songs, orchestras, and other organizations, we have a grand total of approximately \$5,000,000 invested in this field of musical activity.

In choral activity, The Marshall Field Chorus (Thomas J. Pace, conductor), Strawbridge & Clothier Company Chorus (Herbert L. Tilly, conductor), Swift & Company Male Chorus (Chas. D. A. Chignone, conductor), take leading places. The Marshall Field Chorus, assisted by the Chicago Symphony Orchestra, offers the *Messiah* and other such oratorios each season at Orchestra Hall. The Strawbridge & Clothier Company appears at the Academy of Music, Philadelphia, during the winter, and at Willow Grove Park, with Victor Herbert's and other orchestras, during the summer.

#### Mass Singing

The method of using music in industrial organizations varies greatly. Mass singing has been found very effective. The Western Electric Company has daily afternoon sing-alongs in the various departments. Many department stores and factories assign periods during working hours for singing, and all report an increase in wholesome interest, general efficiency and sales or output. In plants employing a large number of foreign-born workers, the singing of patriotic songs has been found a most effective force in the work of instilling American sentiments and ideals. The Community Service (315 Fourth Ave., N. Y.) maintains a Bureau of Community Music, with Mr. Kenneth S. Clarke in charge. This bureau is doing extensive work in promoting this mode of industrial music. It conducts schools for song leaders throughout the United States to which industrial organizations are invited to send representatives.

The effectiveness of the work of band, orchestra, chorus or sings in creating an atmosphere of loyalty among the employees will depend almost entirely upon the qualifications of the director and his ability to give his organization and his audiences with the spirit of the music. Quality in musical directors varies as greatly as in rugs, automobiles and perfumes—real quality must be sought and paid for.

Means of expressing good will to one's employees, no more effective method can be found than to "sing it with music." In abating discontent, strike troubles, Bolshevik activities, and general inefficiency, no more effective remedy can be found than liberal applications of music. It is the greatest agent for humanizing industry.

Formulating plans for the organization of an employee band, or chorus, should be given the particular purpose for which it is to be used. Some companies have organized bands for the purpose of advertising their name and product, as well as providing entertainment for their employees. If your plant produces a product of high quality, it is logical to use a band of the same high quality in advertising it.

Most bands, however, are organized solely for the purpose of providing music within the plant. Some companies are content with a small band capable of playing no more than popular air, marches and other "light music"; while others provide the best class of music by a band of large proportions. This is largely dependent upon the appropriation that can be made for the musical program.

If it is desired to develop a high-class band in a reasonable short time, the best procedure is to secure members by offering employment in the plant to capable musicians. Experienced office men, mechanics, electricians, janitors, machine operators, carpenters, tinners or printers, who are also splendid musicians, can be secured in this way.

Another method is that of developing the band from "raw material." A canvass of the plant should be made to locate those who have some musical ability or are sufficiently interested to undertake the work of learning to play some necessary instrument. For rapid development, arrangements should be made for individual and class instruction, as well as rehearsals of the full band. Under the instruction of a bandmaster who knows the business of building bands, the organization should be able to play an easy grade of music within six months or less.

(Continued on Page 311)

## Henry Edward Krehbiel

1854-1923

THE death of Henry Edward Krehbiel, the "dean" of New York Music Critics, is recorded with deep regret. Mr. Krehbiel died of blood poisoning, on March 19th. He had been music critic on the New York Tribune for over forty-three years. His published books numbered over twenty-five. His most celebrated work is "How to Listen to Music," which became very popular in England as well as America. His books known as "Chapters of Opera," "A Book of Operas," "The Façade and its Music," and "Afro-American Folk Songs," are also widely known. For many years he wrote the program notes for the New York Philharmonic Society. Mr. Krehbiel was an able lecturer and for many years he was connected with the Institute of Musical



HENRY EDWARD KREHBIEL

Art. His last great literary work was the translation of the three-volume "Life of Beethoven," by Alexander Wheelock Thayer, published by the Beethoven Society. Mr. Krehbiel was born at Ann Arbor, Michigan, of German parents. He studied law in Cincinnati, but music attracted him and when he became a reporter on the Cincinnati Gazette, he devoted most of his attention to music. He was gifted in languages and translated many works from French and German, including Wagner's "Parsifal." During the great war, he took such an extreme attitude that he was used by Mme. Cadiol, for remarks he was reported to have made about her reputed anti-Americanism.

### Odd Bits in American Musical History

VIRGINIA claims to have had our first pipe organ. America's first pipe organ reached these shores in 1700. It was installed in the Episcopal Church at Port Royal, Virginia, and remained there until 1880, when it was moved to Hancock and later to Shepherdstown, West Virginia. The famous Brattle Organ was not brought to King's Chapel, Boston, until 1713.

Virginia can also claim the first theater in America. It is said to have been created at Williamsburg in 1722. The *Messiah* was first given in the United States in Trinity Church, New York, in 1770. This performance antedates that of the Handel and Haydn Society in Boston by thirty-eight years.

During the Civil War, musical activity in America was unusual. A number of famous works were brought out in different sections of the country.

Charleston, S. C., once claims the honor of the first song rental ever held in America. It was in 1733.

### Back Issues of THE ETUDE

"Send copies of 'Eve' for December, 1922, continuing Mr. MacDonald's lesson on MacDonald's 'Will-o'-the-Wisp.' I consider this one feature worth a full year's subscription price," writes Don Hoover of Weymouth, N. J., gladly supply back issues at cost when not out of print.

## Admitting New Music

By L. T. Hodgson

EVERYONE of us has noted that our taste in music is largely a matter of development. The writer will remember in his boyhood days how he first clanked upon the accession of the third of the seals over the dominant chord, that is, with the left hand on octave G in the bass and the right hand on F, B, E, he slowly resolved this chord downward to the tonic chord on C with an emotion approaching a dream of paradise. He played it over and over with untold delight. Then came the time when he discovered that Leyland's *Nocturne* was not an untrifling or common piece of really first music by Beethoven, Schumann, Chopin and other masters. Afterward came the conversion to Schubert and Brahms and then to Debussy and Ravel. Each step was an advance in a way; but the older masters were him to forsake. The music of the ultra school of today which still sounds as though it had been inspired upon the piano keyboard with a silver hammer. Yet, again we may learn to like it. Herbert Spencer has devoted the idea of musical unfoldment wonderfully in the following quotation from his Study of Sociology: "You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any other."

### Purity of Style in Music

By Clarence Lucas

PURITY of style in music is a vague thing to describe in words. If a painter represented Ajax armed with a patera shield in French shoes with Louis heels, the critics would condemn his anachronisms. So in music, modes of contemporary periods, constitute bad style. Most of it is a kind of style formed from modifications of a number of older styles, which is the addition of a few novelties during contrasts. If the work be done in an unbecomingly harmonious manner, it will offend the musical judgment of juxtaposition to the harmony. Nor should the styles recently in evidence in Germany, Italy, France, and Russia be all prominent, unless that composer's composition of an English fute fill all this copper, tin, and zinc and all his own income. Very hard to indicate the modern music, nor is it considerable skill to copy a modern man's own style in one composition. The pitfall into which the young composer is most likely to stumble is in the Wagner, Verdi and Bach that stamped the work of Puro as that of an amateur.

If a composer lived in our day, it would not be out of status to put a silk hat on his head; and if the short-sighted he sandals for the opportunity of the world, he would find him feminine predilection for the modern to-day, they would find him a Paterfamilias and a few Strauss, Tschelnicovsky, Grieg, Elgar. There is there, the misapprehension of his historical sequence. These are only to the musical culture; and of course, he diverts who are content to be judged by the unlearned this is not written—From the "Story of Musical Fashions."

### Jade Music

JADE is employed by the Chinese for making certain kinds of music. These are used in temples. The tone of beautiful. We all know of the tremendous cost of jade, and we can imagine the value of a jade instrument. A quarter of an inch of jade, one end of an end and a piece of fine green jade, one end and a half foot. Such a Stradivarius violin would hold its own with a

## What Everybody Should Know About the Minor Modes and the Minor Scales

By EDWIN HALL PIERCE

It has been the writer's experience that the great majority of music pupils have only the most cloudy and vague ideas in regard to the Minor Mode. To be sure all piano teachers who have any conscience in regard to thoroughness, reckon minor as well as major scales as a part of the necessary material for every pupil's course—which is as it should be—but they too often fail to give any enlightenment as to the true significance of the Minor Mode, the relations of minor to major, and the reason for the existence of several different varieties of the minor scale. Indeed, cases have been known where supposedly competent teachers have put off a pupil's inquiries on these points with evasive replies—from which the natural inference would be that the teacher didn't know.

Really to understand the Minor Mode involves a slight knowledge of musical history and a slight knowledge of harmony, but nothing so deep as to be beyond the understanding of even a beginner, when properly explained.

In ancient music, so far as our knowledge goes, there was no attempt at what we now call "harmony"—that is to say, no chords—nothing but the bare melody, and there were numerous *Modes* (some reckon as many as fourteen), all of which are now practically obsolete except the "Ionian" and "Aeolian," which survive as our present major and minor. The reason the others died out was that while they offered many examples of beautiful unaccompanied melody, they were impossible to fit with any satisfactory progression of chords. Indeed, even the "Aeolian" mode had to undergo a slight change before it was suitable for modern harmony. This we shall explain presently.

### Harmonizing the Major and Minor Scales

Sit down at your piano and play slowly the scale of C major, up and down one octave:



Now do the same again, but fit a chord to each note, using no accidentals but only notes belonging to the key of C. It may be done in any one of several ways, but here is one, for example:



Now, for comparison, take the most ancient form of the minor scale:



and try to do the same thing with it:



Every chord is a pure chord, yet the total result is somewhat weird and unsatisfactory. We may improve it greatly by *sharpening the G* in chords numbered 2 and 4. Chord No. 7 will also sound much better with the G sharpened, but if we do this, we will have a very unpleasant interval F- $\sharp$ G (called an "augmented second"), in the soprano part. This interval does not always sound bad in instrumental music, but is very disagreeable to singers who have to use their voices on it. The G in chord No. 9 sounds better as it is, from whence we see that the use of this sharp in minor is governed by certain subtle laws.

### What is the Difference Between Major and Minor?

*Literally thousands of ETUDE readers have asked this question in their early musical days. This article is an admirable answer to those who are perplexed now.*

These laws are understood by those skilled in the science of Harmony, but it would lead us too far afield to explain them here in full. We shall be correct, however, in saying that the minor scale is, in general, best adapted to Harmony, when it is taken in the following form:



But what about that had interval between F and G sharp? To get around that trouble, musicians devised a compromise: On the way up, they also sharpened the F, and on the way down they sharpened neither the F nor the G.



This they called the "Melodic Minor Scale." It is specially useful for *rapid* scales, either for the voice, the piano, or any other instrument, but if one attempts to harmonize it in separate chords (as in Ex. 2 and 4), some trouble will be found with the F sharp. The only way to harmonize this note effectively in this case, is by using also a D sharp in the chord—a note which really doesn't belong to this scale at all, and which must be changed again in the next chord.



From this we infer that the F sharp is really "not a part of the true scale of A minor, but simply an artistic make-shift, though a very useful one. The "Melodic Minor Scale" is most usually treated as simply a rapid scale-passage, harmonized not each note singly, but with one or two simple chords:



Sometimes in modern music it even happens that the "melodic minor scale" is used simultaneously with "harmonic minor" chords, in spite of the poignant dissonance which results:



By the way, in playing a passage of this kind you will find it sounds much better if you accent the discord very strongly. It sounds much less harsh than if played timidly and mildly. This is curious, but true, just as it is said that if one grasps a settle firmly and roughly it will not strain the hand.

For simplicity we have confined our illustrations to the key of A minor, but, of course, all that is said is equally true of all the other minor keys, only in those of several flats, naturals will represent the function of sharps, while in keys of five or more sharps, double sharps have to be employed for the extra sharpening.

### The Relation of Major and Minor

Suppose a boy named Charles has a sister named Alice, and a cousin named Charlotte. That will give you a good idea of the relation between C major, A minor, and C minor. "Charles" and "Charlotte" begin with the same letter, but they are not so closely related to each other as Charles and Alice. This illustration is not quite perfect, for Charlotte and Alice would also really be cousins, the same as Charlotte and Charles, whereas A minor and C minor are almost no relation at all to each other, in music. However, if you keep this fact in mind, the illustration may be helpful.

Every major scale has a "relative minor," and a "tonic minor." The "relative minor" has the *same signature*, but a different key-note (its key-note being the sixth note of the major scale). The "tonic minor" has the *same key-note*, but a different *signature* (its signature being one sharp less than the major's). In writing or analyzing music, it will be found that minor keys seem to have much less relationship to each other, in general, than they have to major keys, or than major keys have to each other. The music pleases us, however, in part, because it is so much more difficult to write in minor than in major. A modulation from a major key to its *relative minor*, often occurs as merely one of the commonplace means of obtaining pleasing variety—it gets back again to the relative major, and the music is as fresh as if it had never been changed. However, from major to tonic minor gives an unmistakable feeling of seriousness and sadness. Where one and the same melody appears now in major, now in minor, it is like a landscape seen alternately in sunshine and under a cloudy sky. For a further illustration of this, see Chopin's *Waltz in A minor*—the one begins thus:



Later on in the Waltz there is a beautiful melody (too long for quotation here) which occurs alternately in A major and A minor, with wonderful emotional effect.

By the way, for the benefit of those who are not familiar with the technical terms of Harmony, we would state that the word "tonic," in music, means the keynote. For instance, the note C is the "tonic" of the key of C. It has nothing to do with medicine.

In learning the major and minor scales, some teachers put a pupil first through all the major and then through all the minor scales. Others, through each major scale followed by its relative minor, as:

{ C major	{ G major	{ D major
{ A minor	{ E minor	{ B minor

Others follow each major scale with its tonic minor.

257	{ C major	{ G major	{ D major
	{ C minor	{ G minor	{ D minor

Without entering into a discussion on the relative merits of the case, the present writer would merely state that he considers the fast-named method the best, but even the second method superior to the first-named. The main thing, however, is thoroughness. Anyone who is "shaky" on the minor scales is not a musician.

**Note:**—We have alluded to the change from minor to minor as indicative of sadness. It must not be inferred, however, that music in the minor mode is always sad. When the tempo is rapid, the effect is rather one of excitement and more expressive persons tend, as for instance in Beethoven's Mazurka in Dance beginning





# THE PUBLIC SCHOOLS AND MUSIC EDUCATION

## The Greatest Need in American Public School Music

A Symposium Representative of Authorities in all Parts of the Country

"The Etude" has long been conscious of the growing importance of Public School Music in America. Only inadequate space has presented from giving it more consideration in these columns in the past. Every day the work of the private music teachers and the individual success of the pupil become more and more closely linked with that of the musical work being done in the schools. Therefore, "The

Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America. At first, however, it seemed desirable to us to ask a number of notables in the field of Public Music Supervision to tell what they think was the greatest need in Public School Music. Other similar letters in this series will be published later.

ARTHUR J. ABBOTT,

Superintendent of Music, Buffalo, N. Y.

The greatest present need of public school music in America is a full, complete understanding by the American public of the value of music in public education. In relation to this need all other matters—better trained teachers, more time for the subject, courses of study, methods—and other means of progress are of secondary importance although each in itself of much consequence.

WALTER H. AIKEN,

Director, Department of Music,  
Cleveland Public Schools

The greatest need of Public School Music in America is of Vision to direct it. Teachers trained to co-operate with them, who in their teaching are direct, forceful and exact possessed with minds that can act and can show what is meant by the tongue, are the ones who do direct things in a better, more artistic way. Men who do direct prescribe methods but see it to it that teachers grow into them. Men who deal with teachers as beings growing, learning, ingreasing, needing reinforcements of enthusiasm, wisdom and common sense and not as machines to be repaired and adjusted according to their demands.

Men who realize that "As they sow they shall also reap" working to this formula and never so insistent nature and revelation as to lose faith in it.

GERTRUDE B. PARSONS

Head of Department of Music,  
Polytechnic High School, Kansas, Cal.

Of the many needs of Public School Music, it appears to me the first and foremost necessity is the right Teacher. The Teacher of intelligence, broad vision, strong personality and influence. One who is respected in the Community, who can arrange Courses of Study adequate for present conditions, and who has the power to convince those in authority that Music should occupy a dignified place in the Curriculum.

MADELLIE GLENN

Director of School Music, Kansas City, Mo.

The greatest need of public school music in America is a closer contact with real music. To-day, there is too much talking about music and not enough music first hand. The teacher who spends four-fifths of the music hour, the teacher who teaches scales, building, names of keys, and other technical problems, instead of teaching children to sing beautiful songs that will result in creating a lasting eagerness for more singing, has lost sight of her objective. If a half hour a day were given to music, more time might be allowed for the teacher of music theory; but there must be more music in the few minutes allotted us.

Children are learning to hear through lessons with the phonograph; but too often the phonograph lesson ends all, when it should serve just as a stepping-stone leading to the real concert. An artist's course should be a part of the music plan for every school system. Larger cities should have a symphony series for all children over ten, not for a favored few. Surely smaller cities can have a series of concerts given by musicians of the neighborhood with an occasional out-of-town artist. Carefully planned concert courses for the public schools, with proper preparation for the same in the schoolrooms will make America musical; and that, as I understand it, is our goal.

THOMAS L. GIBSON

Music Supervisor of Music, Maryland.

In attempting to answer your question I am assuming—because no argument of the question can be entered into at this time—this music has in it great fundamental values to a people. As you will observe, my answer is given a somewhat point of view

It is my opinion that the greatest present need of public school music in America is that of awakening in a large number of the leaders in public school work, who have not looked upon the subject with much favor, a conviction of the real values of music to a people. This notion includes some of the heads of training schools, superintendents, principals of high and elementary schools, and general supervisors. The least delinquent are the grade teachers, because up until a very few years ago their training in public school music was a mere perfunctory affair. Patrons are not delinquent in the matter, because wherever music is well taught it is given hearty financial support. Those, then, who need the awakening most are this group of untrained leaders, and comparatively few of them have any worthwhile convictions on the matter. A number, it would seem, have little knowledge of the subject technically, historically, and psychologically, to give them any basis for consideration of its values. Because of their ignorance on the subject, these leaders have been content to give no serious thought to music as a subject worthy of much attention in the public schools.

In fairness it should be said there are leaders in public school work who do recognize the values of music. These are in almost every instance connected with the city systems of education. It is the schools of the small city, the village and rural section that are barren in real music teaching. The leaders in education are the ones very largely responsible for this condition.

OTTO L. FISHER

Chairman, Archdiocesan Committee,  
Kansas State Music Teachers' Association

The work that has been done in the State of Kansas in the matter of Music Credits is well known to you. What has been accomplished has been done only through cooperation and efficient organization. To meet the various needs of the people, to give the music teacher a profession in this country, organization is absolutely essential and should, I believe, be strongly stressed by every possible agency.

Your request for a copy of our Course of Study need not have been accompanied by anything like the shape of payment for the same. We shall always be glad to send you as much of the material published by us as you desire, without thought of payment. I also wish to thank you for your interest in our work, and for the inclusion of the exclusive use of commercial courses of study.

WILLIAM W. NORTON

Executive, Flint Community Music Association, Flint, Mich.

- 1—Better trained music supervisors are needed. Poor supervisors have done more damage than good for the cause.
- 2—Boards, Superintendents and Principals must be educated to the idea that a Music Supervisor is in reality an assistant superintendent and not a special music teacher.
- 3—Every building should have its special music teacher who is familiar with the instrumental as well as the vocal side.
- 4—Special instrumental supervisors are needed to make the work have the respect of professional musicians.

J. E. MADDY

Superintendent of Music, Hammond, Indiana.

In response to your inquiry as to what I consider the "greatest present need of public school music in America," I will pass over the usual plea for factor equipped supervisors and stop at the superintendent. I mind, the selection of future study and some musical to be in the hands of musically equipped personnel.

who appreciate the value of music as a part of a school curriculum. Superintendents who would not dare admit of any lack of knowledge of other subjects take pride in the fact that they know nothing of music. They stand in the way of the supervisor at almost every turn because of their ignorance of the subject. They treat music as a worthless but harmless fad that must be endured because the people want it. We know that music can be, and in some cases is, the equal of any other subject in the matter of mental development. It offers the greatest reward in after life, excepting English, and is the easiest subject to teach on the "project" basis. Why, then, should not superintendents acquaint themselves somewhat with the way it is being taught in their systems? This would not require a knowledge of music, and the interest thus shown in the music department would spur the supervisor into greater efforts to bring the subject to its just place.

I blame the inefficiency of music supervision in America to the almost universal neglect of it by the superintendents of public instruction of the country whose job it should be to see that each subject functions properly.

MARY M. CONWAY

Superintendent of Music, New Orleans, La.

I have just come from a high school where in the performance of my duty I observed a well-read, experienced teacher give three dry, stupid lessons to bright groups of freshmen and sophomores; and I am sure at this moment THE GREATEST NEEDED OF THE TEACHERS OF MUSIC IN AMERICA IS:

1. An awakening to the realization of the large and too often neglected opportunity they have to make the people of America a cultured people in music as well as in the myriad of its correlated subjects.
2. To remove the latent spiritual spark that is in every soul.

The tragedy is that these people are teaching notes and rests and do so, not as they did some years ago when this was the only key to the music treasury.

GEORGE H. GARTLAND

Director of Music, Board of Education, New York

The greatest present need in public school music in America is to provide a corps of instructors suitably equipped, musically and academically, to carry the great message across to the public at large. The real mission of music should be to provide a cultural background for the knowing and understanding of the most beautiful things in education. It is not sufficient to confine the teaching of music to the school itself, but its message must be carried into the home, to function there as part of the daily life of the household. The teacher must be a person of unusual stature from which interest is aroused; and by personality the teaching of music is maintained. A high standard of musicianship for teachers of school music must eventually be required.

HARRY WORTHINGTON LOOMIS

Music Editor for C. C. Bickard and Co.

Among the many things that I would like to say concerning the Greatest Need in School Music, I submit the following:

1. A nation-wide drive for musically trained supervisors and teachers in all grades, who love and understand children.—"And a little child shall lead them."
2. Arthur Edward Johnston once said, "Most kids have given up their music long before they have made any."
3. A stupendous bonfire of certain so-called music books that exert but a bad influence on the child's mind, the selection of future study and some musical to be in the hands of musically equipped personnel.







# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

## Shrubs and Phrase Marks

Please tell us whether it is intended that the figures be lifted from the bars of the end of each slur or phrase-mark (if it can be taken as such) in the first line of Chopin's No. 25, Op. 25, 10th, entitled "Homage to the Sea," in the first measure of the study be played into the first line or not, as no more slurs are given?—M. H. B.

The short slurs which you mention are intended merely to emphasize the close connection between each thirty-second note and its following dotted sixteenth, and do not indicate decided breaks after the longer notes. Thus the thirty-second notes should be played as quickly as possible, like grace notes, while the dotted notes are given their full time or even slightly prolonged. In the first line each pair of measures constitutes a complete phrase, after which the hand may be lifted a little from the keys.



There is no other break in phrasing until the end of the piece.

The short slurs given in the first line indicate the manner of playing the two-note figure throughout the other two lines.

Your question draws attention to the rather unfortunate fact that slurs are employed in two senses: (1) to indicate legato connections between two or more notes and (2) to show the lengths of phrases. For the latter purpose, two long slurs would be used in the first line, as given above, while but one other long slur would be used, extending over the remainder of the notes in the piece. In studying a composition, one must be very careful to discriminate between these two uses of the slur which are sometimes coincident, as when an entire slur which is sometimes coincident, as when an entire slur consists of a series of legato notes, but which at other times may seem to contradict each other.

1. A difficult passage of one or more measures may be marked off and definite directions given for its practice—that it should be repeated slowly twenty-five times or more, day, and so on. This is the simplest form of derived exercise.

2. A useful technical passage in one hand may be doubled by the other. For instance, the figured left-hand part of Chopin's *Prelude in G, Op. 25, No. 3*, may be doubled by the right.

3. An intricate or unusual figure may be taken out of its connection and practiced in all keys, on different degrees of the scale, etc. For instance, the middle section of Schumann's *Silfische, Op. 68, No. 17*, gives rise to one or two following exercises, continued upward for one or two octaves:



This form calls for the most careful thought and ingenuity on the part of the teacher, but its results will repay the effort. A list of such exercises, drawn from standard teaching pieces, may be gradually compiled by the teacher, and as one of these pieces is given to a pupil, the accompanying exercise may be written in his notebook with explicit directions for practice. After a little experience, the teacher will become adept at inventing such exercises on the spur of the moment.

## Chopin Preludes

Will you kindly tell me which of the 21 Preludes by Chopin are commonly called the "Rainset Preludes"? Or the "Rainset Preludes"? I have heard that the first seven should be taught—starting of the whole with explicit directions for practice. After a little experience, the teacher will become adept at inventing such exercises on the spur of the moment.

Any such classification as you suggest is a pretty arbitrary one, and merely the expression of individual opinion. As I know no authoritative list, I will

venture to make one of my own, and will therefore suggest the following list: "Rainset Preludes," all in Op. 24:

- |  | Grade |
|--|-------|
| 1. No. 3, G major, <i>Pizzicato</i> .....              | 4     |
| 2. No. 23, F major, <i>Moderato</i> .....              | 5     |
| 3. No. 15, D-flat major, <i>Andante</i> .....          | 6     |
| 4. No. 16, B-flat minor, <i>Presto con fuoco</i> ..... | 7     |
| 5. No. 17, A-flat major, <i>Allargando</i> .....       | 7     |
| 6. No. 24, B minor, <i>Allegro appassionato</i> .....  | 8     |

A highly dramatic melody over a figure of extended trilled chords.

All of the above, though in some cases difficult, are yet easily played and pleasing, as well as especially adapted for teaching purposes.

## Proper Musical Atmosphere

It is an important point in teaching to surround the subject with the proper musical atmosphere. From the moment a pupil enters your study he feels a musical stimulus coming from the very room itself and its appointments. Pictures of musicians or of musical scenes should greet him from the walls; current music, popular or programmatic, should invite his attention while waiting for his lesson.

Hanging over my piano, besides in the player's line of vision is an etching of Beethoven which, in its rugged lines and determined glance, emanates the sense of a stately personality. Sometimes I feel that the nobility of this picture is really affected by the words that rise from below: "What does Beethoven think of that performance?"—I sometimes say to a pupil after an inaccurate and rapid rendition of a sonata movement: "Beethoven is shaking his head before that freezing countenance and look of severe displeasure. 'That B good, Beethoven is pleased.' I say to another who has caught the spirit of the master; and the picture above is glancing in an expression of calm content, reaching to the profound thought which has been thus appreciatively interpreted.

A little to one side, but still easily observable, is a Corot landscape—one of those atmospheric pictures that breathe the spirit of spring. So, in studying an extract from a typical recital—Schubert's *Die Wied'el*, Debussy—the pupil derives from this picture the very impression of mysticism, of vague, translucent outlines, that is needed for the interpretation of the piece before him.

I am here reminded of a clever device employed by the late E. B. Story, who, as professor of music at Smith College, labored devotedly for many years in behalf of the highest musical ideals. Just back of the door of his study, where it would infallibly catch the pupil's eye, Professor Story posted each week an apt quotation about music or a closely allied subject. The pupils grew to look for this quotation at each lesson, and thus accumulated a store of apt sayings which could not fail ultimately to affect their whole attitude toward their musical work.

As a practical illustration of this device, let me close this brief homily by a sentence gleaned from Beethoven's delightful little volume of essays entitled *From a College of Music*, which draws a fine distinction between the genuine and the spurious teacher of music as well as of any other form of art:

"The work of a sincere artist is almost certain to have some value; the work of an insincere artist is of its very nature worthless."

## Musical Teaching in the Olden Days

A QUANT volume entitled *Leçons de clavessin et principes d'accompagnement*, published in 1771 in Paris, has recently been discovered. It is the work of Anton Benetrieder (1745-1817), formerly an Abbotian monk, who left the Benedictine order to follow the musical profession at Paris, and afterwards at London where he spent his last days. The subject of music pedagogy is discussed in a series of dialogues, the first of which is

mainly between the Master (*Le Maître*) and the Scholar (*Le Disciple*), young man of thirty who is enthusiastically anxious to learn to play. *Le Maître* warns him against harmful practice. "When I teach children," he says, "I carry away the key of the clavichord in my pocket, but I leave it with a man of your age." Incidentally, he sheds further light on the question of a teacher's demeanor during the lesson, about which I recently quoted M. Marmontel. Let us listen to the conversation:

*Le Maître*: "Have you patience?"  
*Le Disciple*: "Yes, and many other rare qualities without which I should be poorly fitted to instruct you. A really good teacher should know what he wants to teach, and should have the ability to teach what he knows; he should be clever enough to vary his method according to the individual traits of each pupil; he should be clear, accurate, honorable and disinterested; and above all, he should be cheerful (*gai*)."

*Le Disciple*: "You have all these qualities?"  
*Le Maître*: "Indubitably!"  
*Le Disciple*: "And we shall at the same time both laugh and learn?"

*Le Maître*: "Assuredly!"  
Throughout the book, indeed, *Le Maître* proceeds to practice these principles which he preaches by lightening even the dullest facts (and there are many of them) through humorous things and sly quips that amuse the pupil and give to the whole discussion an intimate and a homely character.

And is there not food for thought, teachers, in M. Benetrieder's prime principle? How many lessons for which we are responsible are dull, poky, routine-like? Once get a pupil to laugh, and his attention is yours. Fred University. That passage where the left hand travels slowly down the scale in octaves—of course, that is grandis descending the cellar stairs; and the rolling octaves at the bottom show how he shakes the furnace. Absurd, you say? Well, the question is whether a teacher who has a lesson to teach, or a piece of good, wholesome fun, to which the pupil will look forward as to an entertaining pastime. Let us not forget that music was designed originally to light up the darkness of this often obscure old world, and let us say with *Le Maître*, "Above all, we should be cheerful!"

## Remuneration for Teaching

I teach at \$1.20 per hour in a small town. Have enough frustration to develop inner attitude, but I have no way in which I could listen to teaching in New York with little else.

Certainly, with the broad training you have outlined, and your valuable thought and experience, your teaching should bring in much larger returns. Yet one's price has necessarily to be regulated by the community in which one lives; a teacher who has no difficulty in getting a decent wage in New York, for instance, might be considered exorbitant if he charged two dollars in a small town.

I cannot see how you would gain by giving up your teaching, however, if you intend to continue in music work; hence teaching is the mainstay of a person with your equipment. One of three courses is open to you: (1) to stay where you are, increasing your prestige by your success with pupils until you can raise your price sufficiently to secure a good return; (2) to try for a position in some institution; (3) to move to a more remunerative community.

In the second case, I should register in a reputable teacher's agency. There are plenty of good positions in schools and colleges if one can only make connection with them. The third alternative is the best of all practically. It would require influential friends to introduce you, and means means of demonstrating your ability, such as by giving a piano recital.

In answer to your question about listening, in a New York studio, I know of no tricker who are so altruistic as to admit such listeners. If any such wish exists, it should be in the case of the Hall of Fame. Fortunately, we can take to one notable example of such generosity, and that the greatest among all masters of the keyboard—Franz Liszt!



## IN THE MOONLIGHT

A caprice movement in picturesque style, to be played with dash and freedom. Grade 3.

Moderato M.M. ♩ = 108

MONTAGUE EWING

Allegretto scherzando M.M. ♩ = 108

The musical score is written for piano in 2/4 time. It begins with a 'Moderato' section at 108 M.M., featuring a key signature of one flat (B-flat). The tempo is marked 'Moderato' and the metronome marking is 'M.M. ♩ = 108'. The score includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulations like *rit* (ritardando), *poco rit* (poco ritardando), *molto*, and *a tempo*. The 'Allegretto scherzando' section follows, also at 108 M.M., with a key signature change to two flats (B-flat and E-flat). This section includes dynamics like *p*, *f*, and *mf*, and articulations like *rit*, *a tempo*, and *senza rit*. The score is written for piano and includes fingerings and slurs throughout.

## THE FIREFLY

VALSE BALLET

FREDERICK WILLIAMS, Op. 106

Suggestive of the skipping of the dancers in exemplifying the erratic movements of the firefly. Grade 3½.

Allegro M.M. ♩ = 144

Musical score for "The Firefly" Valse Ballet by Frederick Williams, Op. 106. The score is in 3/4 time, key of B-flat major, and is marked "Allegro M.M. ♩ = 144". It consists of seven systems of piano and bass staves. The piano part features a melodic line with many slurs and fingerings, while the bass part provides a harmonic accompaniment with chords and single notes. Dynamics include *p*, *f*, *dim*, and *rit*. The score ends with a "Fine" marking.



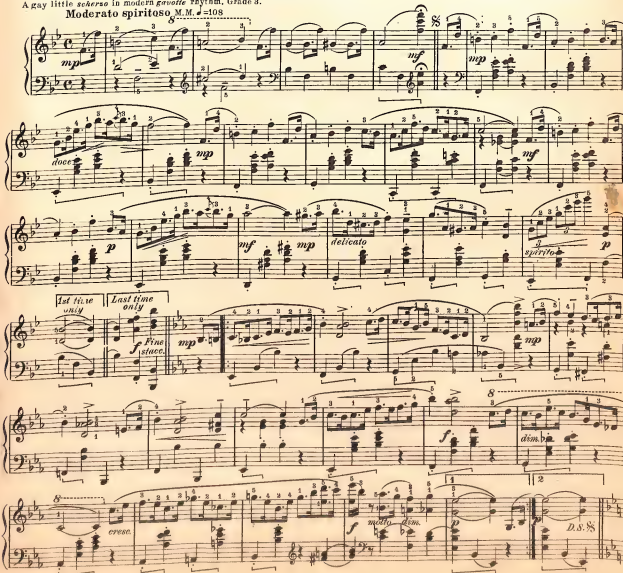
## JUST A SMILE

## LE SOURIRE

GEORGE DUDLEY MARTIN

A gay little *scherso* in modern *gavotte* rhythm. Grade 3.

Moderato spiritoso, M.M. ♩ = 108





# THE MAGICIAN

Apily suggestive of the Magician's *legerdomain*. A capital little teaching piece, introducing repeated notes, grace notes and the chromatic scale, Grade 3.

Allegretto M.M.  $\text{♩} = 108$

CARL WILHELM KERN, Op. 500, No. 3

The musical score for "The Magician" is written for piano in 4/4 time. It begins with a forte (f) dynamic and features a series of repeated notes and grace notes. The tempo is marked Allegretto M.M.  $\text{♩} = 108$ . The score includes various dynamics such as *f*, *p*, *mf*, *pp*, *cresc.*, *dim.*, and *rit.*. Performance instructions include *ten.* (tenuto), *ped. simile*, *calmato*, *Fine*, *Swinging*, *tranguilla*, and *meno mosso*. The piece concludes with a *pp* dynamic and a *rit.* marking.



## MAZURKA

IN C# MINOR

An idealized *Mazurka* rhythm, dignified and sonorous, in semi-classic style. Grade 4.

ALFRED KLEINPAUL, Op. 57

Con moto M. M. ♩ = 126

The musical score is written for piano and consists of several systems of music. The key signature is C# minor (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked "Con moto" with a metronome marking of ♩ = 126. The score includes various musical notations such as treble and bass staves, dynamic markings (f, p, dim, cresc., D.C.), and performance instructions (Vivace, a tempo, rit., to Coda, Coda). The score is divided into sections by Coda symbols. The first system is marked "f" and "Vivace". The second system is marked "a tempo". The third system is marked "Vivace" and "rit. a tempo". The fourth system is marked "to Coda", "p tranquillo", and "cresc.". The fifth system is marked "p". The sixth system is marked "dim." and "smorzando". The seventh system is marked "Coda", "p tranquillo", and "cresc.". The score ends with a double bar line and a Coda symbol.

## WEDDING FESTIVAL

THE ETUDE

MARCH  
SECONDO

In grand march style, suitable for processions where it is not necessary to keep in step.

Allegro pomposo M. M. = 112

CARL SCHMEIDLER

The musical score is arranged in five systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked 'Allegro pomposo' with a metronome marking of 112. The score includes various musical notations such as fingerings, slurs, and dynamic markings. The first system ends with a 'cresc.' marking. The second system ends with a 'ff' marking. The third system ends with a 'Fine' marking. The fourth system is labeled 'TRIO' and begins with a 'p dolce' marking. The fifth system ends with a 'D.C.' marking.

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## WEDDING FESTIVAL

MAY 1923 Page 317

Allegro pomposo M.M. ♩ = 112

MARCH  
PRIMO

CARL SCHMEIDLER

The musical score is written for piano and consists of several systems of music. The first system begins with the tempo and meter marking "Allegro pomposo M.M. ♩ = 112". The key signature has one flat (B-flat). The score is written for piano, with treble and bass staves. The first system includes a "cresc." marking. The second system includes a "ff" marking. The third system includes a "p dolce" marking. The fourth system includes a "Fine" marking. The fifth system is labeled "TRIO" and includes a "p dolce" marking. The sixth system includes a "ff" marking. The seventh system includes a "D.C." marking. The score is written in a style typical of early 20th-century piano music, with many notes and rests. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The score is written in a style typical of early 20th-century piano music, with many notes and rests. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings.

## THE MERRY TRUMPETER

A lively military march, to be played in orchestral style.

SECONDO

R. S. MORRISON

Tempo di Marcia M.M.  $\text{♩} = 116$ 

The musical score is written for piano in G major and 2/4 time. It begins with a piano introduction marked *f*. The main melody is in the right hand, with a bass line in the left hand. The score includes various musical notations such as dynamics (*f*, *mf*, *ff*), articulation (accents, slurs), and fingerings. The Trio section is marked with 'TRIO' and includes first and second endings. The score concludes with a final cadence marked *f* and *ff*.

## THE MERRY TRUMPETER

Tempo di Marcia M.M.  $\text{♩} = 116$ 

PRIMO

R.S. MORRISON

Musical score for "The Merry Trumpeter" by R.S. Morrison. The score is for a piano and a Trio of trumpeters. It features a variety of musical notations including treble and bass staves, dynamic markings (f, mf, ff, crescendo, decrescendo), articulation marks (accents, slurs), and fingerings. The Trio part is marked "Trio" and includes a "1st line only" section. The score concludes with a "D.C. Trio" marking.



# VALSE CAPRICE, No. 2

A showy waltz movement, demanding strong contrasts and agile fingers. Grade 5.

Gracefully M.M.  $\text{♩} = 72$

FRANCESCO B. de LEONE, Op. 34

The musical score is written for piano and consists of seven systems of music. The first system begins with a treble and bass staff, with the bass staff starting with a *mf* dynamic. The second system includes a *p* dynamic and a *con Ped.* instruction. The third system features *cresc.*, *f*, *dim.*, and *p* dynamics. The fourth system includes *cresc.*, *f*, and *mp tenderly* dynamics. The fifth system includes *mp tenderly*, *Fine*, and *smarcato* dynamics. The sixth system includes *marcato* dynamics. The seventh system includes *marcato* dynamics. The score is characterized by strong contrasts and agile fingerings.

First system of the musical score. It features a treble and bass staff. The treble staff begins with a *cresc.* marking and a *f* dynamic. The bass staff has a *p* dynamic. The system concludes with a *rit. poco* marking and a *D.S.\** instruction.

**TRIO** *Gracefully*

Second system of the musical score, marked **TRIO** and *Gracefully*. It includes a *schers.* marking and a *dolce e leggiero* instruction. The system ends with a *con amour* marking.

Third system of the musical score. It features a *due Ped.* marking and a *leggiero* instruction. The system concludes with a *f* dynamic and a *ma dim.* marking.

Fourth system of the musical score. It includes a *dolce, ma cresc.* marking and a *f* dynamic. The system concludes with a *ma dim.* marking.

Fifth system of the musical score. It features a *dolce* marking and a *espressivo* instruction. The system concludes with a *p* dynamic and a *Fine of Trio (D.S.)* marking.

Sixth system of the musical score. It includes a *p leggiero* marking and a *p* dynamic. The system concludes with a *p* dynamic.

Seventh system of the musical score. It features a *p* dynamic and a *molto espress.* instruction. The system concludes with a *calando* marking.

Eighth system of the musical score. It includes a *calando* marking and a *D.C. Trio* instruction. The system concludes with a *D.C. Trio* marking.

\* From here go back to *S*, and play to *Fine*; then play *Trio*.

\*\* From here go back to *Trio* and play to *Fine of Trio*; then go back to *S* and play to *Fine*.

## GAY CANZONET

A lively caprice, full of vitality. To be played in very free tempo. Grade 3.

WALTER C. SIMON

Allegretto M.M. ♩ = 108

*f* *mf* *Ped. simile* *p* *trio* *decresc.* *f* *decresc.* *mf* *trio* *fine* *a tempo* *rubato* *acc.* *a tempo* *mf* *dim. e rit.* *d.s. al fine*



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## FROM BYGONE DAYS

AUS DER ROCOCOZEIT

GAVOTTE

RICH. KRENTZLIN, Op. 76

To give the real old-fashioned flavor, this charming number must not be taken too fast. Grade 3.

Allegretto M.M. ♩ = 108

The musical score is written for piano and consists of ten staves. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The tempo is marked 'Allegretto M.M. ♩ = 108'. The score includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), *ff* (fortissimo), *cresc.* (crescendo), *decresc.* (decrescendo), and *molto*. The piece concludes with a 'D.C.' (Da Capo) marking.

## BY THE CAMPFIRE

THE ETUDE

MARI PALDI

An expressive melody to be sung by the left hand with a gay contrast in the middle section, Grade 3.

Andante M.M. ♩ = 72

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## CARNIVAL DANCE

Give each theme a character of its own. Grade 2½

Valse Moderato M.M. ♩ = 144

WILLIAM BAINES

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*Fine* *schierzando*

## CRADLE SONG

MISKA HAUSER, Op. 11, No. 2

Miska Hauser (1822-1887), Hungarian violinist and composer. His *Cradle Song*, originally for violin, enjoys a perennial popularity. As a piano piece it affords splendid practice in *legato* playing. Grade 4.

Andantino M.M. ♩ = 72

*mf* *Andante* *cantando* *p* *rall.* *a tempo* *dim.* *perdonos* *ritard* *morendo* *pp*



# VALSE IN A MINOR

Edited by Wilson G. Smith

EDVARD GRIEG, Op. 12, No. 2

Two contrasted touches are employed in a proper interpretation of this valse: light finger-wrist staccato, pressure legato. Note well the difference. Grade 3.

**Allegro moderato** M.M. ♩ = 132

*p in tempo rubato*

*pesante*

*ten.*

*rubato*

*ritard*

*f*

*D.C.*

**CODA**

*p dolce*

*morendo*

*rallent.*

*pp*

## PASSEPIED from "LE ROI S'AMUSE"

Leo Delibes (1836-1891), one of the greatest of all writers of ballet-music. *Passépied*, a lively old dance, said to have originated in Bretagne. Grade 4.

**Allegretto** M.M. ♩ = 126

LÉO DELIBES

*p leggiero*

*morendo*

*rallent.*

# VALSE ARTISTIQUE

A dainty little movement, almost Italian in its melodic flow. Grade 2½.

WALTER ROLFE

Tempo di Valse M.M. ♩ = 144

British Copyright secured

# DEDICATION FESTIVAL

## MARCH

A stately march movement, not to be taken too fast. Suitable as a postlude or processional on festival occasions.

Maestoso M. M.  $\text{♩} = 112$

R. M. STULTS

Manuals

Pedal

Full Organ

Sw. Reeds 3

Gt. Flutes

*f*

*mf*

*f*

Gt. add Diap. and Reeds

*cresc.*

Last time Coda 3

Full Organ

Sw. Oboe & Trumpet

Gt. Reeds

Sw. soft Reeds, Vox Humana, trem.

*f*

Gt. Flutes

vary the combinations on the repeat

*cresc.*

Sw. Soft Reeds

Gt. Fl. S. D. Mel.

*mp*

*cresc.* *mp*

*cresc.* *f* *D.C.*

CODA

*ff* *ff*

## IN HUMOROUS VEIN

The humor in this delightful number will be brought out by a strict adherence to the composer's markings.

T. D. WILLIAMS

## Moderato grazioso

VIOLIN

PIANO

*p dolce*

*rit.*

*p a tempo*

*sf*

*rit.*

*risoluto*

*lively p*

*f*

*p*

*lento rit.*

*f*

*f a tempo p*

*p*

*Fine*

*Grazioso*

*sf*

*p*

*rit.*

*a tempo*

*ton.*

*rit.*

*a tempo*

*cresc.*

*rit.*

*D.C.*

*rit.*

*cresc.*

*rit.*



# AT TWILIGHT

## A SLUMBER SONG

Words and Music by  
DOROTHY DOWMAN HUGHES

*Andante tranquillo*

*p* Sun - light is dy - ing

*a tempo*

*con Ped* in the gold - en west, Ev - ry bird is sleep - ing in its co - sy nest, Shad - ows are fall - ing o - ver land and

*rit* *mf a tempo*

*rit* *pp* sea, Day is done and all is peace o - ver hill and lea. All through the

*a little faster* *p colla voce*

*cresc. rit.* *ten.* *pp a tempo*

long night, while you sleep, I pray Happy dreams be yours, dear, till the dawn of day. So sleep, baby dar - ling,

*mf* *cresc.* *pp a tempo*

safe with mother near, Through the hours of dark - ness slumber without fear. Close those brown eyes, dear, rest your curly

*p* *rit* *pp*

head, Angels bright will watch by thee standing round thy bed.

*a tempo* *dim. e rit.* *pp*

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## JUNE IS IN MY HEART

Edward Lockton

GRAHAM VAUGHAN

**Allargretto** *mf* lightly and fast

*ten. a tempo* Hark, hark, a mer-ry song I hear, June is in my  
*a tempo*

*f* *rall.* *con Ped.* *mf*

gar-den! Laugh-ing ech-oes an-swer clear, June is in my gar-den! Skies a-bove are

*mp* *mf a tempo*

shin-ing blue, Shad-ows all de-part; Wel-come, wel-come, hap-py day, June is in my heart!

*rall.* *molto rall.*

**Più animato** *con abbandono* *mf* *ten.* *Tempo I.*

Ah! Ah! Ah! June is in my heart!

*mp* *cresc.* *rall.* *ten.*

*a tempo* Come, come, we'll wan-der mid the flow'rs, June is in my gar-den! Greet these mag-ic,

*rall.* *mf*

guld - en hours, June is in my gar-den! Nev - er shall a cloud be seen, Nev - er shall we part.

*mp a tempo*

*mp rall*

*mp a tempo*

*Più animato*

Life is sum-mer! Joy has come! Joy is in my heart! Ah! Ah!

*rall*

*molto rall*

*rall*

*ten*

*a tempo*

*ten*

*a tempo*

MIS' ROSE

Lyric by R.R.Kirk

Music by  
WILLIAM G. HAMMOND

*Con moto capriccioso.*

*mf*

"Morn - in'" said Mister South Wind, "Mis'

*Lightly and fast*

*con Ped.*

Rose, we're glad you're here, For to tell de truth, we're bin lone - some for you, dear.

*rit.*

Cos'e we's had de vi' - let And a ver - y few of uth - er blos - soms; But we's bin want - in' you, oh

*rit.*

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*a tempo*

Rose, Rose, Rose, You's de sweet - est flow'r I guess, For my hon-ey, she is

*a tempo*

*ad lib.*

wear - in' A red rose on her breast."

*colla voce*

*a tempo*

"Why bless me," said Mister

Bum-bla-bee, "We's glad you's back Mis' Rose, You's look - in' might-y fine, I see, And in yours sum-mer

clothes. See de pick-a-nin-nies Play-ing in de sus, They are might-y hap - py, Mis' Rose, you's come. Oh

Rose, Rose, Rose, You's de sweet - est flow'r I guess, For my hon-ey, she is

*ad lib.*

wear - in' A red rose on her breast. Oh Rose.

*colla voce*

*rit o dim.*













**T**HE organ is the most complicated musical instrument in existence. Everything taken into consideration, it is the most difficult to play. The piano requires more finger dexterity and agility, the violin demands a keener ear, but the organ to be well played must be mastered by a person who has an unusual faculty of coordination, who has the power of quick decision, and who, above all, is a thoroughly grounded musician. The ability to do several different things well at the same time—coordination—is absolutely essential.

To begin, the organist must read three staves of music, sometimes four, instead of the two or one which the pianist or violinist masters. He must make his hands and feet do entirely different things at the same time. These members must not only play, but they also have to manipulate the different devices on the organ which give the variety of tone-color and expression to the instrument. It is in this manipulation that the power of attack and the power of action is shown. The *accents* of the action must be continuous, and yet the clanging of stops, the pushing of pistons, the operating of the swell pedals must be made without the constant stopping and starting so often heard in some organ playing.

### Organ Not a "Cold" Instrument

One often hears the expression that the organ is a cold, mechanical instrument and does not appeal to the emotions. This is not true. The difficulty lies not with the instrument, but with the organist. To know the admitted mechanical side of the instrument, to be able to express musical feeling through and by means which are mechanical, is the mark of a great organist, of a musician who is a master of his art.

And yet with all these difficulties to overcome, there is no instrument which people play in public halls, having less of an effect on the human mind. There are a number of reasons for this, especially in the smaller town. In the first place, it is often difficult to find an organist who is capable of playing with the feeling of a harpist.

Practically all American churches of any size have organs, and in the smaller community there is no possibility of an organist's career. The really capable musicians who go into the playing of the organ professionally migrate to the cities, leaving the smaller towns to fend, it may be said, for themselves. This can start the substitution going on his way.

This condition often leaves churches without an organist, and one of the bedding musicians is pressed into service, either receiving a few of the essentials of organ playing from a neighboring organist or discovering them for himself. Then, too, in many localities the severity of the winter seasons precludes the possibility of practicing in unheated churches, even if a good instructor is available.

### Adequate Instruction

For the young musician who wishes to become a competent organist the ideal course to pursue is to seek some reputable Conservatory or School of Music where a thoroughly systematized course of instruction is offered. Here he will find adequate equipment including practice organs supplied with power in comfortable rooms, a competent instructor, and he will be spared the necessity of playing in church before he is prepared. Many private organ-

teachers in the larger cubes offer their students similar advantages of practice either with studio organs or in churches which are heated throughout the winter.

It is not advisable for any young person to commence the study of the organ before he has a fair command of piano technique. I once had an organ teacher who said that in his opinion no one ought to begin the organ before he was at least nineteen years of age. Just as much as I was sixteen when he said this, I have since wondered if I

## The Organist's Etude

*It is the Ambition of THE ETUDE to make this Organ Department  
"An Organist's Magazine Complete in Itself"*

*Edited for May by FREDERIC B. STIVEN*  
Professor of Music, University of Illinois

### Systematized Instruction in Organ Playing

By Frederic B. Stiven

were another way of saying I had not had sufficient preparation in piano to make the study worth while.

In order to commence the serious study of the organ profitably, it is highly desirable that the student shall have had a number of years of good instruction on the piano—that rather rare kind of piano-tuning instruction which makes the pupil accurate, able to read music easily, careful in detail, and, without, musical. He ought to have had a thorough grounding in the smaller works of Bach, the Inventions and the smaller Preludes and Fugues. And he ought to know his scales, arpeggios, key relationships and such other technical features as are essential to any one who makes a pretension of being a musician.

With such preparation the student is well equipped to begin the study of this master instrument. The pedal organ being the part which is entirely different from the piano, naturally engages his attention first. The student is made to understand that he is taught the correct position of the body in order to play the pedals easily. A comfortable position on the bench, with the feet free to move about, is necessary. But the feet are not to be considered in isolation; together, to all use of the pedals where the feet are not engaged in the extremes of the keyboard, this should be strictly adhered to. It will seem awkward at first, but one soon accustoms himself to the position. The student is made to understand that he is not to be hindered from the knees up, leaving the feet free to move about without the greater motion required when the movement of each foot is from the hips. It insures a comfortable position at the organ. The student is made to understand that some organists are victims of falling forward.

## Begin Pedal Studies Early

The pedal studies should be begun at the very first lesson and ought to continue for a long time, until the pupil is able to do the difficult pedal studies of the more advanced books with ease. It is best to have the first exercises deal with the notes in the center of the pedal range, as the student is more inclined to make mistakes at either end. And the alternate use of both feet should be started at the first lesson. Too much attention cannot be given to this, for there is a grave danger of one foot becoming more advanced than the other (strangely enough it is the right foot which usually becomes the advanced one), and the hands will develop into a "right-foot-on-the-swell-pedal" organism. It is not wise for the student to attempt to do anything with the swell pedal until he has a thoroughly grounded pedal technique with the right foot on the middle and the left foot on the swell.

The first exercises on the mammals ought to be very simple, of the most elementary sort, so that the student can give his whole attention to the manipulation of his fingers. He must watch the precision with which he begins each note, and he must closely observe the way in which the tone

brought to a close. This is the most vital point in organ technique. The tone must cease instantaneously, and the only way to procure this is to get the finger off the key instantaneously.

The general position of the hand must be carefully considered. An instance of careless hand-position in my own playing was brought so vividly to my attention while I was studying in Paris that I have never forgotten it. My lessons with Guilman had always been conducted in French, though I was at first by no means proficient in that language. One day I was playing for him and he said, "vous ne jouez pas, ça va, ça va, ça va." I tried in vain to think of a French word which sounded like that, keeping on with my playing. Once more he called this out, and then seeing that I evidently did not understand he took my thumb which had been hanging below the keyboard and put it where it belonged. "C'est là," he had evidently decided, "c'est là." English, and I hadn't been able to understand him!

### Repeated Notes

The matter of repeated notes is also an important one. The clarity and precision evident in good organ playing is due largely to two factors; the proper release of the keys and the correct repetition of notes.

Widor explains this in a lucid manner. He says, "A pianoforte hammer may strike a string ten times per second and our ear will still easily perceive the ten attacks; the sound immediately decreasing in intensity; with the organ, that we may clearly hear the repetitions of a note in a quick movement, or in even moderate tempo, there must intervene between the repetitions periods of silence equal to the duration of the sound, from which we formulate this rule:—Every repeated note loses half of its value."

This rule applies, in the strict sense only, of course, to notes of short duration. It would obviously be wrong to drop the half of a repeated whole-note, or of a half-note in slow tempo. In such cases the spirit was not the letter of the law should be observed, and only a quarter or an eighth of the time-length should be allowed for silence.

When after a few lessons the general principles of the hand position and tone are mastered, and the feet feel something at home on the pedals, it is wise to begin to use the hands and feet simultaneously. One will find that at first most of the mis- takes are made in the right hand, and this is because the feet will instinctively play the same things as the left hand. It is wise to use a number of exercises for the left hand and feet are valuable, and the practicing of these two parts together in other exercises is to be commended. For the overcoming of this difficulty nothing can be more highly recommended than to play that is, compositions in three-part order, one part taken by each hand, and the third part by the feet. A student having

simple Trios found in most organ instruction books going from them to the Rheinberger *Trios*, Op. 49 (possibly the Op. 189 set also), and then through the great Bach *Trio Sonatas*, will be sure to be able to play centrepuntal music with ease. This style of music, found comparatively little in piano literature, forms an important part of the works written for the organ. It is needless to say that the playing of Trios is invaluable in forming the habit of exequitude in reading music.

To go back to the beginner who has completed the average instruction book (though I do not advocate a slavish following of any instruction book), he is now ready for the little *Preludes and Fugues* of Bach, those eight which he wrote for the instruction of his son Friedemann. Parallel with these the beginning of playing easy pieces and hymn-tunes is to be recommended.

There are many ways of playing hymn tunes, and it is rather dangerous to lay down any fixed set of rules. During the first years of my own teaching I formulated a rather formidable list of rules which were supposed to cover every contingency. I found it difficult for the students to remember these, so I began to simplify them and finally succeeded in reducing them to one rule which covers the ground in practically all hymns.

### Abide With Me

A hymn is essentially a piece of vocal music, written to be sung in four parts. Each part must have approximately the same number of notes in order to accompan-

In looking over some hymns you will find, especially in the alto or tenor part, a number of notes repeated on the same degree of the scale. For example in the hymn "Abide with me," there is one place in which the alto sings E-flat seven times in succession. If this were instrumental music there would obviously be no point in writing an interval.

Therefore, the inside voice in this fashion is not a vocal line, but a purely instrumental music. This is not difficult to accomplish if he has a definite principle upon which to work. Of the four parts the bass is played by the feet (the pedals being coupled to the manuals), the tenor by the left hand, and the soprano and alto by the right hand. In places where it is impossible to play the soprano and alto smoothly with the right hand the left hand which is playing only the tenor, can easily take the alto notes as well thus making the requisite legato. This

brano, being the melody, is both melodically and rhythmically the most important factor in order to bring out the two voices. In good hymn playing—and hymns and hymnic—I have found the rule answer these requirements. The rule may be formulated thus: The notes of the lower three voices of a hymn tune to be tied when possible. The soprano voice is played exactly as written. The voice in progress (or repeat), the tenor note might also to repeat. The object is to have at least two voices in motion, thus supplying the necessary rhythm, while the other two voices keep the necessary accompaniment by means of the repeated notes on the same degree.

## Hyman, Tessa

It is not a difficult matter for the organ teacher to find pieces which are technically, but it is a problem to find much material which is worthy from a musical standpoint. From the very first pieces ought to be selected with a



interest, and is not simply a "drone" bass. Every piece studied ought to contribute to the technical progress of the student.

Students in the study of the organ are often impatient to begin the study of Registration. I once had a student who, on coming for his first lesson, said that he could play well enough; what he needed was to know how to use the stops. Besides, in any, he was in no position to use the stops; for he had so many things to watch in the mere manipulation of his hands and feet that he had no time to devote his attention to the more advanced phase of organ playing. A little judicious experimenting with the different stops, listening carefully to the tone color produced, is a good thing even at first; but the frequent changing of registration is not to be recommended until after the student is fairly able to manage the other more essential points. When he has reached this stage, a detailed explanation of the different tone qualities of the organ ought to be given by the teacher, and the student should be encouraged to try out different combinations of tones, seeking constantly some new tone color which can be used to make his playing more interesting.

The teaching of the use of the swell-pedal, too, is sorely neglected by most teachers, by the greatest part of the expression of a piece of organ music

comes through the fine use of the swell-pedal. One of my pupils in Music Appreciation once wrote in a paper reviewing an organ recital, "The organist put his heart and soul into the music." He wrote better than he knew, for the "soul" which he did put into the music came largely through the "soul" of his use of the careful manipulation of the swell-pedal.

The need for systematic instruction in organ can not be over-emphasized. The reason for the great number of poorly prepared people who are playing in church is only another phase of the great crisis of American hurry. For the student who wants to become a good organist, too much emphasis cannot be placed on the absolute necessity of a considerable amount of time spent in the careful study of how to play this kind of instrument, before any attempt is made to accept a public position. As was said in the first of this article, the Conservatory, or School of Music, offers, as a rule, the best place to get this instruction, which demands routine daily work and careful teaching.

It pays in the end. The satisfaction in being master of a great organ, with all its power and its manifold beauties, more than recompenses the weary hours and postponed hopes of the conscientious student.

## An Early Organ

A REMARKABLE description of the organ built by order of Bishop Elphege, in Winchester Cathedral in the tenth century, is to be found in a Latin poem by a monk, Wulfstan.

Such organs as you have built are seen nowhere fabricated on a double rowed. Twice six bellows above are ranged in a row and fourteen be below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their arms covered with perspiration, each inciting his companion to drive the windpump with all his strength, that the full-bosomed host may speak with its four hundred pipes which the hand of the organist governs. Some, when closed be open, others when open be closed, as the individual nature of the varied sound requires. Two brethren (religions) of concordant spirit sit at the instrument, and each manages his own alphabet. There are, moreover, hidden holes in the forty teagones, and each has ten (pipes) in their distal ends. Some are conducted higher, some thinner, such preserving the proper point (or situation) for its own note. They strike the seven differences of joyous sounds, adding the music of the lyric semi-tone. Like thunder the iron waves beat the ear, so that it may receive no sound but that alone. To such an amount does it rever-

berate, echoing in every direction, that everyone stops with his hand, his singing ears being so no more able to draw near and hear the sound which so many combinations can produce. The music is heard throughout the towns, and the flying fame thereof has gone out over the whole country."

Legend Stokowski once said to an audience of children for whom the Philadelphia Orchestra was playing: "Music is a picture painted on a background of silence. Therefore, if you make even the slightest distracting sounds, these are 'blemishes on the canvas.' Would that every organist could be told this, that the organist who tries to contribute his part to the worship of God might have 'a background of silence' on which to portray his message, instead of the confusion and disturbance which so often completely destroys the effect of the organ Prelude and Postlude.

In artistic creation seven faculties are called into play by the soul. The imagination, the affections, the understanding, the intelligence, the memory, the will and the conscience.

At the bottom of art is this essential condition—teaching. The aim is neither gain nor glory; the keen aim of art is to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense—*D'Addy*

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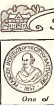
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THE ETUDE MUSIC MAGAZINE, published weekly at Philadelphia, Pa., owned by Act of August 24, 1932, is published by Theodore Presser Co., Philadelphia, Pa. Publisher—Theodore Presser Co., Philadelphia, Pa. Editor—Theodore Presser, Philadelphia, Pa. Business Manager—Theodore Presser, Philadelphia, Pa. Circulation—Theodore Presser, Philadelphia, Pa. Total circulation for the year ending December 31, 1932, was 10,000 copies. Total number of subscribers for the year ending December 31, 1932, was 10,000. Total number of copies of the magazine for the year ending December 31, 1932, was 10,000. Total number of copies of the magazine for the year ending December 31, 1932, was 10,000.




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
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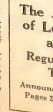
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